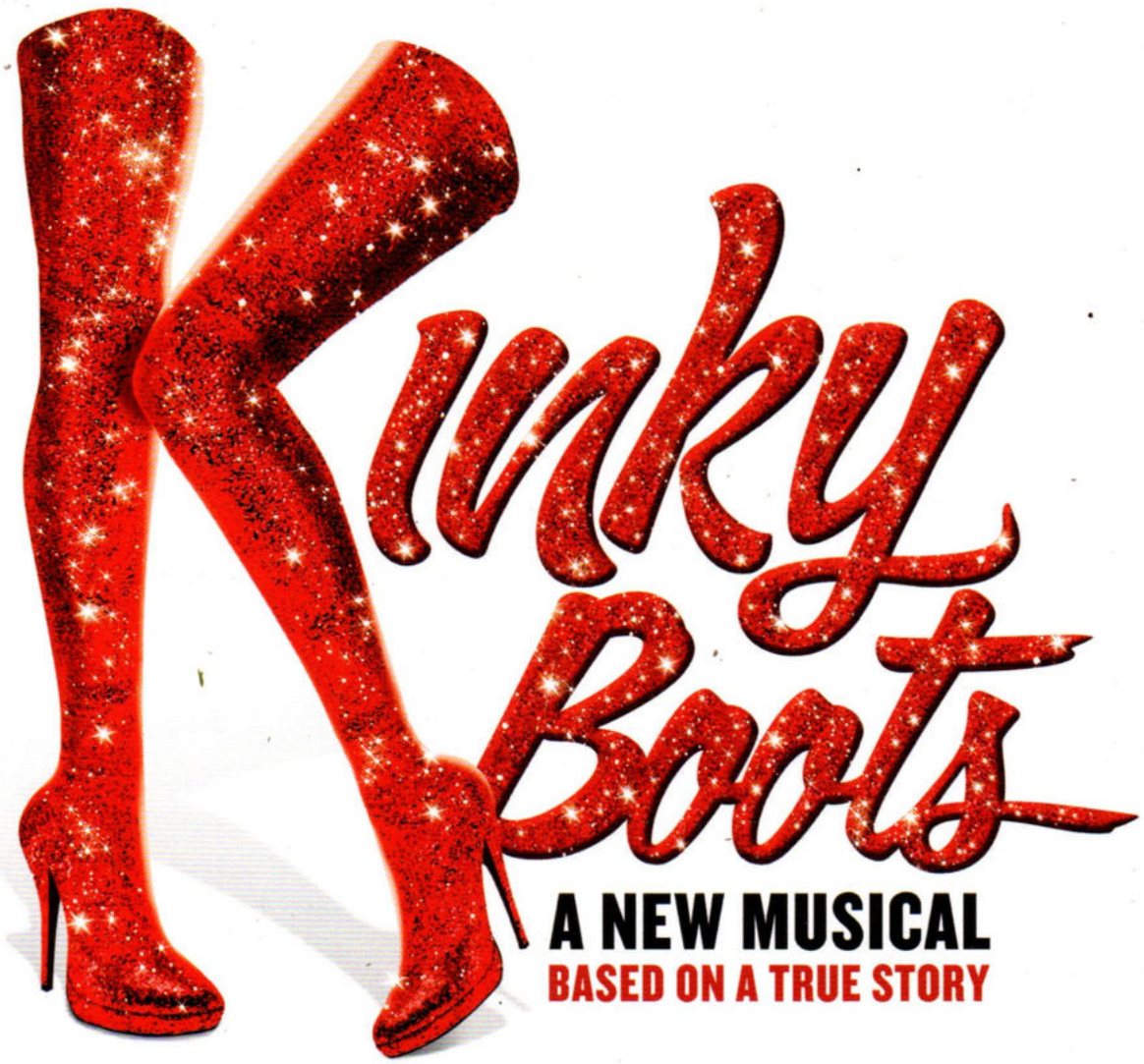

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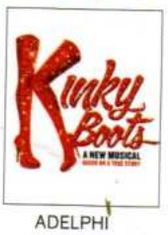

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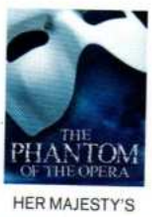

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welcome
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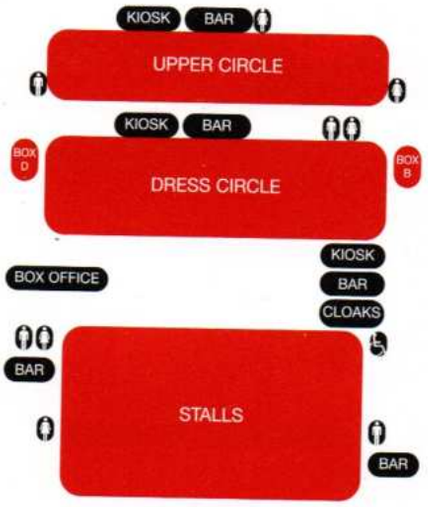

Welcome to the Adelphi Theatre, and this performance of the Tony award-winning musical *Kinky Boots.*

There has been a theatre on this site since 1806 and the building has a rich dramatic and musical heritage. Charles Dickens staged adaptations of his novels here and Sarah Bernhardt performed Hamlet. The many major musicals to have been performed include Rodgers and Hart's *Ever Green, The Dancing Years, Vivian Ellis's Mr Cinders* and *Bless the Bride, Charlie Girl, A Little Night Music, Me and My Girl, Chicago* and several of my own shows – *Sunset Boulevard, Evita, Joseph and the Amazing Technicolor Dreamcoat* and *Love Never Dies.*

I own the theatre jointly with Nederlander International Ltd. We take pride in our responsibility to maintain and improve the theatre – recent projects include additional lavatories and a new bar. The building is Grade II listed and the magnificent art deco interiors were designed by Ernest Schaufelberg in 1930.

The plan above will help you to find your way around the building, but please don't hesitate to ask a member of staff if you need any assistance.

Please be aware that the performance contains scenes with flashing lights, haze smoke and some loud noises!

I hope you enjoy the show.

ANDREW LLOYD WEBBER

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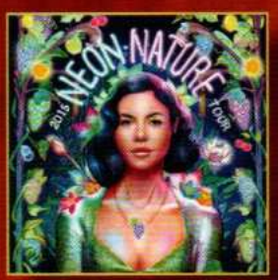

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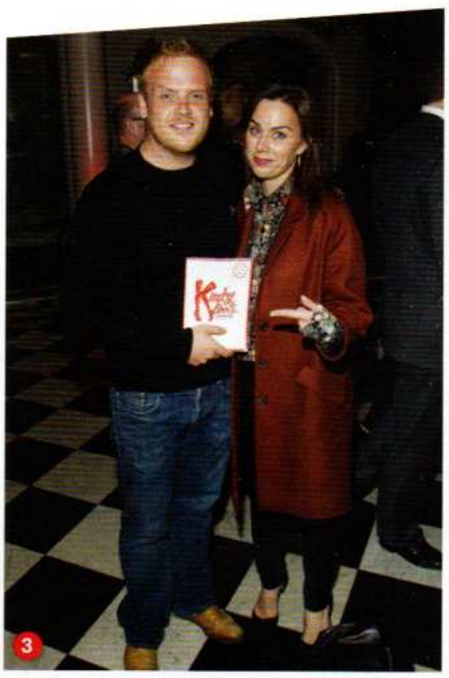
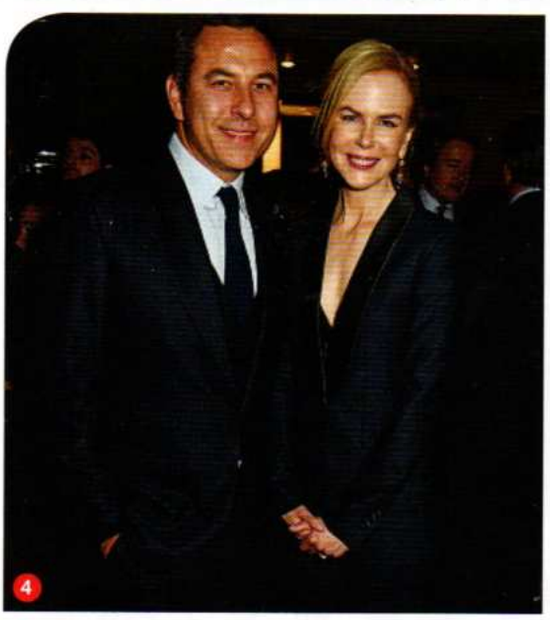


Photographs: Rex Features, Getty Images

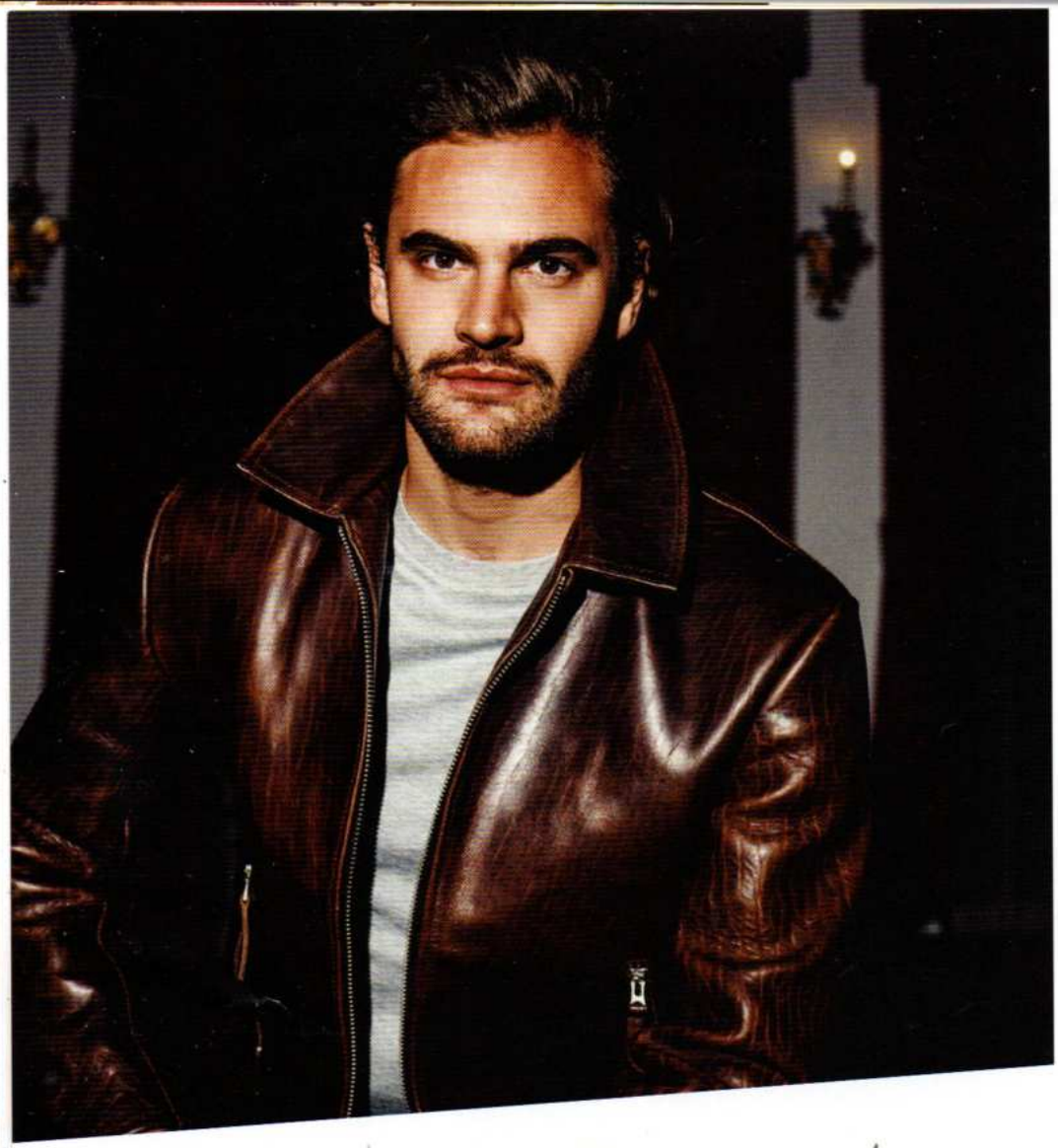
1 London gets kinky: The Broadway dream team of Harvey Fierstein, Cyndi Lauper and Jerry Mitchell celebrate the press night of their feel-good spectacular – *Kinky Boots* at the Adelphi. The show's positive, up-beat vibe and catchy tunes give every night a party atmosphere, and the thumping standing ovation on opening night moved Ms Lauper to tears. 2 Amy Lennox (who plays Lauren) and Amy Ross (Nicola) both shine in their supporting roles – as well as their glimmering opening night outfits. 3 Welsh West End hero Owain Arthur (*One Man, Two Guvnors*) and fellow theatrical thespian Jill Halfpenny were among the guests kicking up their heels.



4 Good genes: Making a welcome return to the London stage, Nicole Kidman plays real-life scientist Rosalind Franklin in *Photograph 51*, a play about the discovery of the structure of DNA. David Walliams was one of the many famous faces to wish her well on opening night.

5 The 'Downton Ladies', Laura Carmichael and Elizabeth McGovern – both accomplished theatre actresses in their own right – looked relaxed in their civvies. With *Downton* now finished, could they be headed back to the stage? We hope so.

6 Father figure: French playwright and novelist, Florian Zeller with Kenneth Cranham and Claire Skinner, who star in his incredibly moving play *The Father*, at the opening night at Wyndham's. The play has won France's highest theatrical accolade, a Molière. 7 Zeller's wife, French actress Marine Delterme with Imogen Stubbs.



an audience with:

Tom Bateman

Having portrayed the Bard in last year's run of *Shakespeare in Love,* Tom returns to the stage in a double-bill including one of the playwright's most popular works, *The Winter's Tale,* which runs in repertory with Terence Rattigan's *Harlequinade* as part of the Kenneth Branagh Theatre Company's inaugural Plays at the Garrick season

What was your first audition?
My first audition was for the David Tennant and Catherine Tate *Much Ado About Nothing* at Wyndham's Theatre. I was still at drama school.

What was your first professional acting role?
That leads from question one – I got the job! Left LAMDA later that term to begin rehearsals.

What was your first big break?
I would have to say *Shakespeare in Love* last year. I had been very lucky in my career and given a lot of opportunities, but leading a company in the West End with that show was hugely challenging and rewarding, and what I'm most proud of.

If you hadn't become an actor, what would you have done for a living?
Stuntman. I'd probably be dead by now, but always thought that would be amazing.

'I try to touch everyone before I go on stage with them. Not in a weird way'

What is the first show you remember seeing?
I'd have to say *Mother Goose.*

And the first film?
Jaws... I think. Nice one, Mum and Dad!

What has been your most embarrassing experience on stage?
A while back, in a previous production, a sound cue went wrong. Instead of an emotive power ballad to support my emotional breakdown, a fellow actor's comic voice of 'Four, ten, two, tango, come in' blasted out. I was alone onstage – nowhere to run and no help.

Do you have any theatrical superstitions?
My warm-up is always exactly the same. And I try to touch everyone before I go on stage with them. Not in a weird way.

Photographs: Joseph Sinclair, Alastair Muir, Johan Persson

Clockwise from above: Tom Bateman's big break in *Shakespeare in Love*, playing Dante Rossetti alongside Emma West in *Lizzie Siddal*, and with Eve Best in *The Duchess of Malfi* at the Old Vic

Stage or screen? Which one would you pick?
I wouldn't and couldn't.

What's the last book you bought?
A Little Life by Hanya Yanagihara.

And the last music?
Devils and Dust by Bruce Springsteen.

Tell us about five people (alive or resurrected) you'd invite to your fantasy dinner party? And what would you eat?
I'd only need these four – Oliver Reed, Richard Harris, Peter O'Toole and Richard Burton. Just read *Hellraisers* and think that would be hilarious. Not sure there would be much eating. Maybe a roast dinner?

Who has been the biggest influence on your life?
That's a hard question. My grandfather told us: 'Have a job that you can't wait to get to work to when you wake up.' That's probably a seed of why I'm here today.

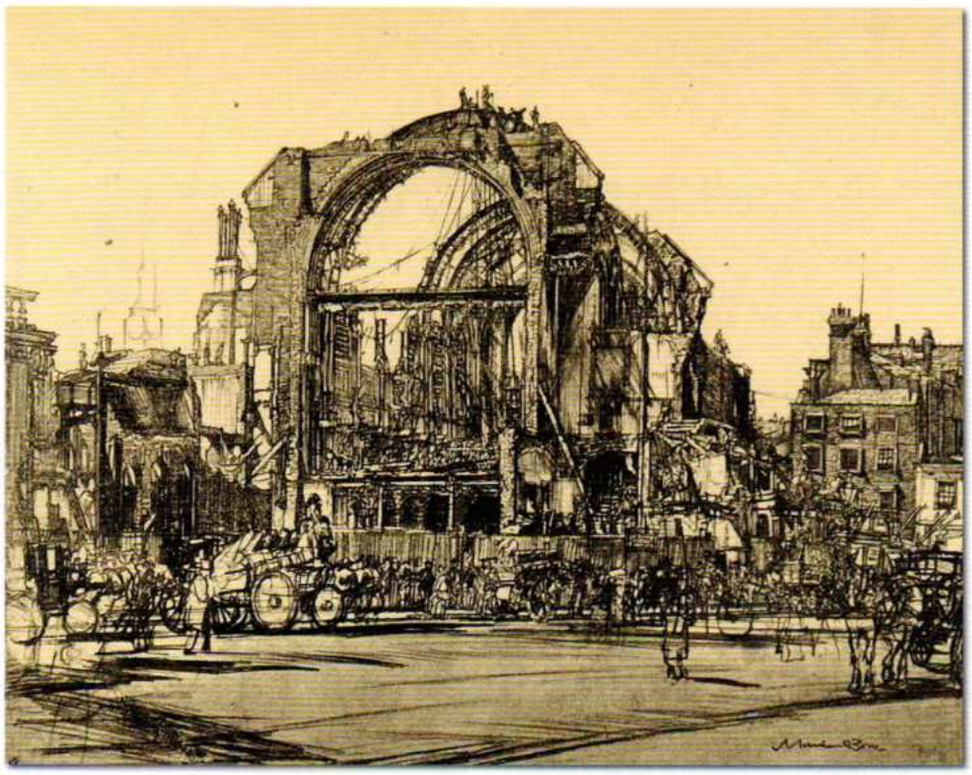
How would you describe yourself in a 'personals' ad?
'Potato-faced actor'.

What is your next project after the Kenneth Branagh Theatre Company season?
I'm playing Jekyll and Hyde in the new drama *Jekyll and Hyde* [currently showing on ITV]. I have another project that, for the first time in my life, I'm not allowed to talk about… sorry! But I can't wait for it!

Tom Bateman plays Florizel in *The Winter's Tale* at the Garrick Theatre (0330 333 4811)

london's lost theatres

Charles Dickens' final farewell at St James's Hall Piccadilly



Charles Dickens had a lifelong love affair with the theatre. Although he never became a professional actor, this did not stop him participating in amateur dramatics or performing his own work in public. He thus combined the two great passions of his life – writing and performing – when he took up public readings of his work. And one of his most popular readings was his rendition of *A Christmas Carol*. It was also to be his last. After 15 years of travelling around the world performing his works, his final reading was at the St James's Hall in Piccadilly in 1870 where he read *A Christmas Carol* and The Trial Scene from *The Pickwick Papers*. Opened in 1858, St James's Hall, which reputedly had excellent acoustics, was for the latter half of the 19th century London's principal concert hall. There were, in fact, two halls – a small one with an entrance on Piccadilly and a larger one entered from Regent Street. In March 1870 a huge audience had gathered to hear Dickens and when he appeared on stage over 2,000 people stood to applaud him. Despite his failing health he rose to the occasion and delivered his reading with his usual energy and enthusiasm. When the cheers had died down he made a final speech saying 'from these garish lights I vanish now for evermore, with a heartfelt, grateful, respectful and affectionate farewell'. He died three months later in June 1870 aged only 58. St James's Hall lived on for another 30-odd years but by the beginning of the 20th century its popularity was waning and it was demolished in 1905. The Méridien Hotel Piccadilly now stands on the site.

Top: The demolition of St James's Hall Piccadilly
Above: Charles Dickens giving one of his popular readings

Image of St James's Hall: www.arthurlloyd.co.uk

talk of the town

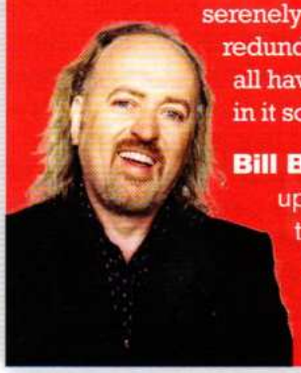
'I didn't have a hang-up about nudity [on stage and screen]. I felt like I learnt a lot about different cultures in the way some of my work was responded to: the French, as long as my lipstick was perfect, were very relaxed about my nudity; the Italians would give you a standing ovation every time you flashed something; but the British were very uptight. They found the nudity titillating.'

Greta Scacchi, on tour with *The Glass Menagerie*, talking to *The Daily Telegraph*.

'What you can see in one night will never happen again. At the end, when everybody applauds, it's both to say thank you and goodbye to something that appeared and disappeared. For a very short moment those people shared something that from the very beginning was going to disappear. So [in theatre] we are connected with the fact that we are nothing.'

Florian Zeller, author of *The Father*, talking to *The Evening Standard*.

'There's a consensus of righteousness. In a way, I wish none of it had ever happened. You wish it away. Facebook, Twitter – if it had never happened, the world would have just carried on – serenely on. It's utterly redundant and yet we all have to be involved in it somehow.'



Bill Bailey limbering up for *Limboland*, talking to *The Daily Telegraph*.

lookback
onstage 10, 20 and 40 years ago

1975 The London Palladium's seasonal offering was *Peter Pan* with Lulu as Peter and the late Ron Moody playing Captain Hook and Mr Darling. Novelist Graham Greene provided the RSC's Christmas show – an Edwardian comedy based on E W Hornung's character A J Raffles. In *The Return of A J Raffles* (Aldwych) Greene created a nostalgic pastiche, introducing Lord Alfred Douglas into the proceedings in a plot that took revenge on the Marquess of Queensbury for his treatment of Oscar Wilde. Denholm Elliott played Raffles with Clive Francis as his sidekick Bunny. Now in his 90th year, the great farceur Ben Travers – famous for his 'Aldwych farces' in the 1930s – wrote *The Bed Before Yesterday* (Lyric) starring Joan Plowright as a repressed middle-aged woman transformed into a voracious man-hunter with Helen Mirren as a 'good-time girl' in a platinum wig.

Photo: Helen Mirren and Joan Plowright in *The Bed Before Yesterday* (Zoë Dominic)

1995 The RSC's impressive full-scale revival of *A Christmas Carol* (Barbican), with Clive Francis as Scrooge leading a huge cast of characters, gave festive value for money. At the Mermaid, following a tradition started by the theatre's founder Bernard Miles, Roy Marsden (best known as P D James's Adam Dalgliesh) played Long John Silver in the annual Christmas show, *Treasure Island*. Rodney Ackland's *Absolute Hell*, originally rejected by theatrical managements in the 1950s, was revived by the National. It was a portrait of post-war Britain set in a Soho drinking club peopled by folk of various classes and sexual tastes in the lead up to the 1945 election. The cast of characters included *EastEnders* regular June Brown with Judi Dench playing the club's owner and winning an Olivier Award for her splendidly rampaging performance.

Photo: Judi Dench in *Absolute Hell* (Alastair Muir)

2005 Patrick Stewart gave a mesmerising performance in his one-man version of Dickens's *A Christmas Carol* (Albery) having won an Olivier Award for the show's first outing in 1993. The National's Christmas show was *Coram Boy*. Set in the 18th century England of Handel and Thomas Coram's hospital for foundling children, it was a terrifying and moving seasonal production culminating with the entire cast singing the Hallelujah chorus for the curtain call. The Hackney Empire's traditional pantomime was *Jack and the Beanstalk* with Clive Rowe as the all-singing and dancing Dame Trot making his entrance in a twinkling sleigh drawn by a pantomime cow who proceeded to tap dance. Eve Best was dazzling as Hedda Gabler (Almeida transfer to Duke of York's) with Benedict Cumberbatch playing her unfortunate husband George Tesman in Richard's Eyre's production of Ibsen's classic.

Photo: Clive Rowe in *Jack and the Beanstalk* (Alastair Muir)

on broadway...

After a relatively quiet summer, Broadway is back with a busy, wonderfully wide-ranging autumn schedule, says Melissa Rose Bernado of her new-season picks

Spring Awakening

(Brooks Atkinson Theatre, until 24 January 2016)

You're probably wondering how this Tony-winning Best Musical ended up back on Broadway just six and a half years after ending its nearly 900-performance run. It does feel like just yesterday that we were watching Lea Michele (who would go on to *Glee* stardom) and Jonathan Groff (currently the cheeky King George in *Hamilton)* playing love-struck apple-cheeked teenagers in sexually repressed 1890s Germany. But this *Spring* – a Deaf West Theatre production – is less a revival than a reinvention, mixing deaf actors with hearing actors and sign language with singing. A few of the characters – naive Wendla (played by Sandra Mae Frank; voiced by Katie Boeck) and angst-ridden Moritz (Daniel N Durant, voiced by Alex Boniello) among them – are even conceived as deaf in this production.

This isn't the first time Deaf West has brought a musical to Broadway; its 2003 version of *Big River* received a special Tony Award. And in 2009, I had the pleasure of seeing the company's striking production of *Pippin,* which starred *Spring* director Michael Arden, in Los Angeles. But *Spring* is a complete revelation. Small roles that never made an impression in the original – for instance, crazy wanderer Ilse (played by the dynamo Krysta Rodriguez), and the cruel, uncommunicative adults (Russell Harvard, Camryn Manheim, Patrick Page, and Oscar-winner Marlee Matlin) – now stick with you. The timing between the singing and the signing – the result of hundreds of rehearsals, according to choreographer Spencer Liff, and built on 'normal-looking pedestrian movements' such as arm-crossing and leaning – is practically pitch-perfect. As Arden wrote in his director's note: 'To me, the play speaks to those who are denied a voice, to those who don't fit into the norm, to those who are questioning and experiencing the pains of growing up.'

Thérèse Raquin

(Studio 54, until 3 January 2016)

Continuing the theme of sexual repression in 19th-century-era Europe, *Thérèse Raquin* arrives on Broadway in a new stage version by British playwright Helen Edmundson (*Coram Boy)* commissioned by the Roundabout Theatre Company. A self-professed fan of Émile Zola's work, Edmundson 'fell in love' with the 1867 naturalistic novel when she was a teenager: 'It's the passion, the illicit nature of it, the way that it chills you and takes you to dark places,' she said in a recent interview. 'I remember seeing an adaptation of it on television… and it completely seeped into my soul.'

Even Zola fans frequently disagree on the true nature of *Thérèse Raquin*. Is it a tawdry bodice-ripper? A morality play? A scientific study (as Zola himself claimed)? However you interpret the story, there's no denying that the role – a repressed young woman forced into an unhappy marriage with her sickly cousin Camille (Gabriel Ebert), who then enters into an inevitable ill-fated affair with Camille's friend Laurent (Matt Ryan),

all under the nose of her aunt/guardian, Madame Raquin (divine two-time Tony-winner Judith Light) – is one most actresses would kill for. Presumably Keira Knightley didn't need to knock anyone off to nab the title role here. Though she could have just called it character study. Spoiler alert!

Sylvia

(Cort Theatre, until 24 January 2016)

In 1995, Matthew Broderick was dating his future wife Sarah Jessica Parker, who was starring Off-Broadway in A R Gurney's comedy *Sylvia* where she played, of all things, a dog. Her portrayal was inspired by Broderick's dog Sally *(aww!)*. Now, Broderick is starring on Broadway in *Sylvia,* playing the dog's owner, and the titular canine is brought to bubbly blonde life by Annaleigh Ashford, fresh off her Tony win for her pirouette-filled turn as a kooky ballerina in *You Can't Take It With You.*

'I remember it from the dog's point of view, looking at these funny old people,' Broderick told *Broadway Direct.* 'And now I'm one of the funny old people.'

The still-boyish actor describes the play as 'a love story between a man and his wife and a man and his dog'; completing the bizarre love triangle is Julie White *(The Little Dog Laughed)*. But don't expect any fake ears, pin-on tails, or Times Square-style furry costumes. *Sylvia* is written to be played straight – as if she were human. If you're a dog lover, you know how absolutely appropriate that is.

School of Rock

(Winter Garden Theatre, previews from 9 November)

This summer, Andrew Lloyd Webber booked the Gramercy Theatre in Manhattan's Flatiron district and, in a very Mickey-and-Judy move, put on a show. He may not have had reviews, but what he got was even more important: instant audience feedback and major buzz.

In an interview with *The Stage* a few months ago, Lloyd Webber called *School of Rock* – based on the 2003 movie with Jack Black – 'a small show with quite a large heart'. Having seen a number of misty-eyed audience members exiting the Gramercy, I can attest to the show's large-heartedness. (I was lucky enough to attend one of the workshop performances – a friend of mine had scored tickets, so I removed my journalist's hat for the afternoon and attended as a civilian. And yes: I was one of those misty-eyed audience members. What can I say? I'm a sucker for a 10-year-old who can wail on the electric guitar.)

School of Rock has found a star in Alex Brightman, who plays rock savant/poser-prep-school-teacher Dewey Finn, not to mention an incredible collection of kids to form Dewey's fifth-grade ragtag rock band. It's one thing to be cute; it's entirely another to be talented. And Lloyd Webber's score, with lyrics by Glenn Slater *(Tangled, Sister Act),* is his best in decades. Think old-school ALW, eg *Jesus Christ Superstar*. 'It has taken me back to where I came from,' the composer told *The Stage*. 'That kind of rock music is rather wonderfully unfashionable at the moment, but it's been great fun.' I'll attest to the great fun as well.

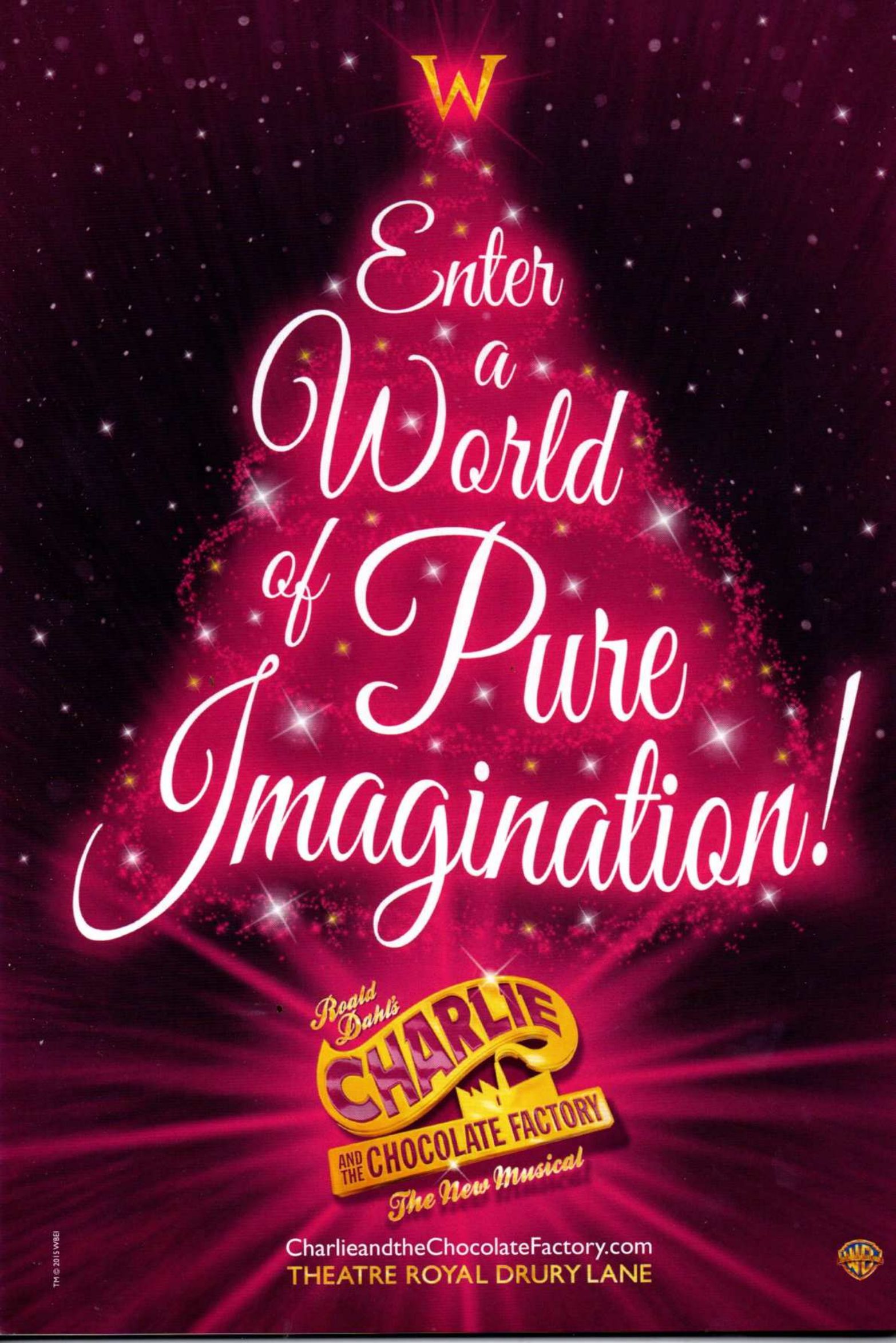
Clockwise from left: Katie Boeck and Sandra May Frank in *Spring Awakening;* Alex Brightman and the *School of Rock* kids; Lesli Margherita, Eloise Kropp and Mara Davi in *Dames at Sea*; Keira Knightley and Matt Ryan in rehearsal for *Thérèse Raquin*

Dames at Sea

(Helen Hayes Theatre)

Chances are you know *Dames at Sea*. The tap-happy musical – a parody of the Great Depression-era Busby Berkeley-style movie musicals centred on an ambitious young chorus girl who goes out a youngster but who's got to come back a star – is nearly 50 years old. High schools and community theatres love it for its wholesome charm, simple production values, and upbeat themes. But it's never actually been on Broadway. The show is sailing into the Great White Way's smallest space – the Helen Hayes, with just 499 seats – starring Lesli Margherita *(Matilda*'s original over-the-top Mrs Wormwood) as over-the-top diva Mona Kent, and Eloise Kropp as Ruby, the Ruby Keeler-esque chorine who steps in to save the show when star Mona gets, um, seasick. Amid all the silliness, expect tons of tap dancing. Fun fact: the original Ruby was played by a captivating newcomer named Bernadette Peters.

Photographs: Jenny Anderson, Nathan Johnson, Joan Marcus, Matthew Murphy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Directed & Choreographed by
JERRY MITCHELL

WELL *heeled*

NORTHAMPTON – THE LOCATION OF THE FICTIONAL FACTORY IN KINKY BOOTS – HAS BEEN AT THE CENTRE OF THE SHOE-MAKING INDUSTRY FOR CENTURIES. MARK FOX RECOUNTS THE TOWN'S PIVOTAL ROLE IN BRITAIN'S FANCY FOOTWORK

Northamptonshire sits at the heart of the country and the beating heart of Northampton itself is the boot and shoe industry. Footwear has been made in the county for centuries, and the manufacturing of shoes and boots developed in the area for a number reasons.

Northamptonshire's central position made it ideal for national trading links necessary for industry to flourish. Northampton was a major market town with historical links to royalty thus early fashion demands. Its rural surroundings meant there was a plentiful supply of leather from local cattle markets. Tanneries supplying vital materials were also able to flourish in the area because of plentiful supplies of oak bark and water, which allowed the two industries to thrive together. Specialist skills were handed down through the generations and different towns in the county developed flourishing businesses with their own specialism. Wollaston was renowned for making sturdy work boots while in Long Buckby they specialised in quality long boots.

During the English Civil War the county's support of the Roundhead cause is evidenced by the fact that it supplied over 4000 pairs of leather shoes and 600 pairs of cavalry jack-boots to the Parliamentary forces and a further 2000 for Cromwell's New Model Army.

The cottage industry expanded during the 18th century and warehouses were built to store and distribute shoes to meet local and international demand. Boots were sent over the Atlantic for soldiers in the American War of Independence and the Napoleonic Wars helped to promote business growth with a massive demand for the troops marching across Europe. In this period it was still a mainly traditional handcraft, but by the end of the 19th century the processes were almost completely mechanised. Machines were invented to stitch soles and make patterns in the leather uppers and even the great skill of cutting out leather components with a minimum of waste could now be achieved at speed mechanically.

The First World War gave a 20th century boost with over two-thirds of pairs of military boots supplied being made in Northamptonshire, but a move away from traditional materials and styles as the century progressed led to an unavoidable retraction of traditional shoe-making. Increased competition from abroad with cheap labour and imports had a major effect. Traditionally shoes were bought as a long-term purchase but today some regard them as almost disposable items. Everyday shoes can be made today from cheap synthetic materials. Traditional materials and techniques are reserved for expensive dress shoe – a fairly limited market in the modern world, but market which still needs to be supplied.

Today many of the shoe factories have been converted into housing or offices, but the industry is far from dead. It still thrives across the whole county. Fashion leads the market today with many actively collecting shoes and trainers, but the majori of purchases will be from people seeking quality and style in a long-lasting item. There is a world-wide demand and Northamptonshire still meets it.

Specialist shoemaking companies to have survived into the 21st century include Wildsmith Shoes, Edward Green Shoes, Church's and Tricker's There are over 25 manufacturers in the county still producing high-quality footwear, including Dr Martens. Most specialise in Goodyear-welted shoes This is a labour-intensive process involving a highly skilled workforce carrying on methods originated by the hand makers centuries ago. The shoes created have an exceptional degree of strength, durability and comfort and can be easily repaired (soled and heeled) using traditional cobbling methods. Shoes like this are an investment which will last for years.

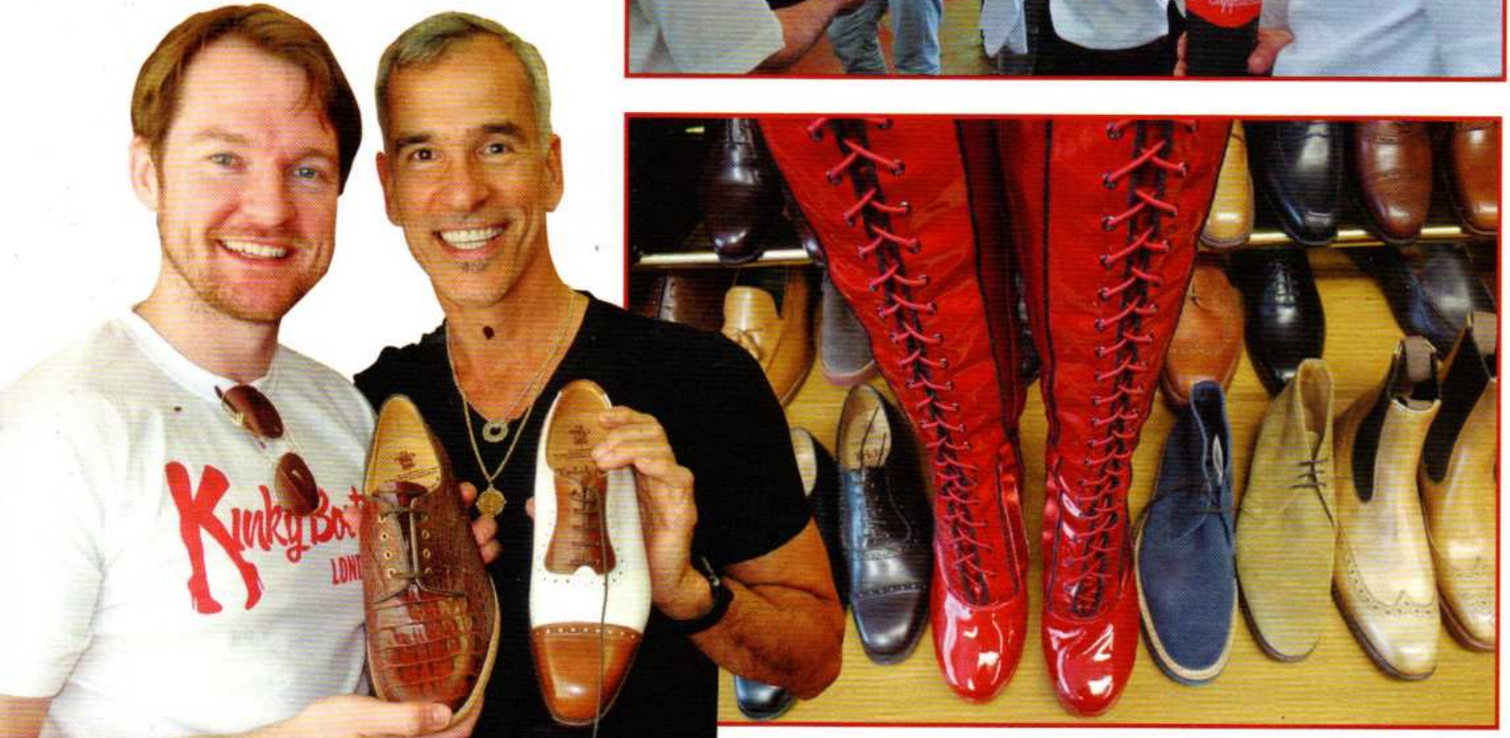
Tricker's was founded in 1829 and is still run by

the same family. They built a worldwide reputation for specialising in brogues and walking shoes and today their workforce of 90 make 1400 pairs of shoes each week. They create an enormous variety, including slippers. Many are sold abroad but they have had a retail outlet on Jermyn Street in London since 1925 and are especially proud to supply footwear to Prince Charles. The front of their factory on St Michael's Road features prominently in the film *Kinky Boots* and the cast of this production visited during rehearsals to learn the intricacies of shoe-making.

Crockett and Jones was founded in 1879 in Northampton, is still a family business, and in recent years has provided Daniel Craig with shoes for the James Bond movies. NPS Shoes is also an independent family-run business producing Goodyear-welted products on behalf of Jack Wills and John Lewis. Horace Batten specialises in high-quality riding boots and are very proud to have supplied the boots for Darth Vader in the *Star Wars* films. Grenson Shoes began trading in 1866, as William Green and Sons, and still operates from its factory built in 1895, creating extremely desirable high-fashion shoes under their new name – a re-branding exercise of which Charlie Price would be proud.

Traditional methods, quality materials and a skilled workforce are what makes a Northamptonshire shoe worth the investment so whether you want a classic brogue, a ladies' fashion shoe, a velvet slipper or a pair of kinky boots, you know where to start shopping.

'SPECIALIST SKILLS WERE HANDED DOWN THROUGH THE GENERATIONS'



Above: the *Kinky Boots* cast visit Tricker's factory in Northampton
Left: Killian Donnelly with Director & Choreographer Jerry Mitchell

The Cast

Killian Donnelly

Charlie Price

THEATRE INCLUDES: Deco in *The Commitments* (Palace); Tony in *Billy Elliot the Musical* (Victoria Palace); Raoul in *The Phantom of the Opera* (Her Majesty's); Enjolras in *Les Misérables* (Queen's), before which he understudied and played the roles of Jean Valjean and Javert; Collins in *Michael Collins* (Cork Opera House); *Sweeney Todd* (Gate Theatre, Dublin); Ethan Girard in *The Full Monty* (Olympia Theatre); Tony in *West Side Story* (The Solstice); Declan in *The Wireman* (Gaiety Theatre) and Rod in *Singin' in the Rain* (Olympia Theatre).
WORKSHOPS INCLUDE: *The Wall* and *The Commitments.*
CONCERTS INCLUDE: *West End Musicals* (Halle Orchestra); *The Phantom of the Opera 25th Anniversary* (Royal Albert Hall); Courfeyrac in *Les Misérables 25th Anniversary* (O2 Arena); *You Should Be Dancing* (National Concert Hall, Dublin) and *Les Misérables* (Bournemouth Symphony Orchestra).
TELEVISION INCLUDES: *Showbands, The Tudors* (BBC); *The Last Furlong, Bachelors Walk, The Late Late Show* and *Open House* (RTÉ).
FILM INCLUDES: Combeferre in *Les Misérables* (Working Title Films).
OTHER CREDITS INCLUDE: *Les Misérables* chorus in *The 85th Academy Awards* (Dolby Theatre, Los Angeles).
Most recently: Huey Calhoun in *Memphis* (Shaftesbury), for which he received a 2015 Olivier Award nomination for Best Actor in a Musical.

Amy Lennox

Lauren

THEATRE INCLUDES: Cathy in *The Last Five Years* (Lyric Theatre, Belfast); Steph in *Tracks* (The Miniaturists, Arcola); Woman in *The Pink Bedroom* (The Hotel Plays, Defibrillator); Princess Pertunia in *Puss in Boots* (Hackney Empire); Doralee Rhodes in *9 to 5 The Musical* (UK tour); Velcro in *Soho Cinders* (Soho); *Decade* (Headlong); Mary Lennox in *The Secret Garden* (Birmingham Rep); Margot and u/s Elle Woods in *Legally Blonde* (original London company); Jenny in *The Prime of Miss Jean Brodie* (Assembly Rooms, Edinburgh/Royal & Derngate); Wendy in *Peter Pan* (West Yorkshire Playhouse); Liesl in *The Sound of Music* (London Palladium) and *Sweeney Todd* (Royal Festival Hall).
FILM INCLUDES: Cruz in *Wrong Turn 5* (20th Century Fox); Sophie in *Cab Ride* (Abelle Films Ltd) and Jen in *Never Let Me Go* (DNA Films).

Jamie Baughan

Don

TRAINING: Drama Centre London.
THEATRE INCLUDES: Amos Hart in *Chicago* (UK and European tour); *Dick Whittington* (Leeds City Varieties); *Who's Afraid of the Big Bad Wolf* (Southwark Playhouse); *Robin Hood* (Bolton Octagon); *Mirror Teeth* (Finborough); *Dreams of Violence* (Out of Joint); *Joe Orton* – a one-man show based on Orton's diaries (Arcola and Phoenix); *Rudin* (Arcola); *Hunger* (Soho) and *Winter* (Hampstead).
TELEVISION INCLUDES: *The C Word, Casualty, The Song of Lunch, EastEnders, The Surprize Cafe: 20:01,* series regular Caudex in *The Roman Mysteries, Johnny Shakespeare* (BBC); *The Bill* (Talkback Thames) and *Hollyoaks* (Limehouse Pictures).
FILM INCLUDES: *Alice Through the Looking Glass* (Walt Disney Pictures); *Legend* (Working Title); *The Comedian* (The Bureau); *Freezing* (Crayfish Films); *Our House; Ghost in the Machine; One Happy Moment; Song for Unaccompanied Voice* and *A Picture of Me.*

Matt Henry

Lola

Matt was a finalist on the second series of BBC's *The Voice*, where he was mentored by Will.i.am and Jessie J. His first performance, a rendition of Ray LaMontagne's 'Trouble', racked up four million hits on YouTube. The original 'Trouble' re-entered the Top 30 UK charts that week, testament to Matt's performance.

THEATRE INCLUDES: *Avenue Q* (Noël Coward and UK tour); *The Lion King* (Lyceum); *Miss Saigon* (UK tour); *Saturday Night Fever* (Apollo Victoria); *Hair* (UK tour); *The Rat Pack Live From Vegas* (Adelphi and UK tour); *The Harder They Come* (Stratford East and UK tour); *The Lion, the Witch and the Wardrobe* (Royal & Derngate) and *The Frontline* (Shakespeare's Globe).

As a singer-songwriter, Matt has toured the UK and Germany performing alongside Jessie J at Cheltenham Music Festival and supported Mr Hudson at London's 100 Club. Matt has just released his debut album, featuring a diverse range of collaborations including Ben Earle (The Shires), Conner Reeves and Drew McConnell (Babyshambles). Recorded live at the studio of Dan Gillespie Sells (The Feeling) and produced by Mr Hudson available to purchase online, visit www.mrmatthenry.co.uk.

Matt is thrilled to be returning to the West End in the UK première of *Kinky Boots*.

Amy Ross

Nicola

TRAINING: Musical Theatre at Arts Educational Schools, London.

THEATRE INCLUDES: Joyce in *Sunny Afternoon* (Harold Pinter and Hampstead); *Jesus Christ Superstar* (UK and Australia arena tour); *Legally Blonde* (UK tour), in which she understudied and played the leading role of Elle Woods; *Mamma Mia!* (Prince of Wales); *Hairspray* (Shaftesbury); *High School Musical* (UK tour, original company); *Children Will Listen* – Sondheim's 75th Birthday Gala (Theatre Royal, Drury Lane) and *Follies in Concert* (London Palladium).

WORKSHOPS INCLUDE: Peggy in *Sunny Afternoon* and Lisa Turmoil in *The Monster Bride*.

TELEVISION INCLUDES: *The Alan Titchmarsh Show; This Morning; Children in Need; The Andrew Marr Show; The Olivier Awards* and *Hope and Glory* (BBC). Various lead roles in projects for Nickelodeon, including *Popcorn Preview; A Toy Story;* Vicky Vale in *Bratman* and Natalie in *Doubtfire*.

Michael Hobbs

George

TRAINING: Webber Douglas.

THEATRE INCLUDES: *Radio Times* (UK tour); *Lord of the Rings* (Theatre Royal, Drury Lane); *Ace of Clubs, Darling of the Day* (Union); *The Merchant of Venice* (English Shakespeare Company); *Johnny Johnson* (Sadler's Wells); *Thru the Door* (Trafalgar Studios); *Guys and Dolls* (Courtyard, Hereford) and *The Double Dealer* (UK tour).

TELEVISION INCLUDES: *Endeavour, Agatha Christie's Poirot, Lewis, Where the Heart Is, Lucy Sullivan is Getting Married* (ITV); *The New Adventures of Robin Hood* (NBC); *EastEnders, Grange Hill, Crown Prosecutor, Birds of a Feather, Men Behaving Badly, My Hero, Spark, The Peter Principle, The Message* and *No Sweat* (BBC). He won a New York Film and Television Award for presenting the popular BBC children's series *Words and Pictures*.

FILM INCLUDES: *Carry on Columbus;* Neil Simon's *London Suite; Fairy-tale of London Town* (Film4) and *My Week with Marilyn* with Eddie Redmayne, Michelle Williams and Kenneth Branagh.

Nana Agyeman-Bediako

Young Lola

THEATRE INCLUDES: Young Simba in *The Lion King* (West End and UK tour).
TELEVISION INCLUDES: Emmanuel in *Casualty* and Tooxow in *River.*
FILM INCLUDES: *Miss Peregrine's Home for Peculiar Children.*
COMMERCIALS INCLUDE: Microsoft; Marks & Spencer and Sainsbury's.
He has just finished filming the role of Young Tull in forthcoming major feature film *The Huntsman,* to be released in 2016. Nana is represented by Bonnie and Betty.

Gemma Atkins

Swing / u/s Nicola

TRAINING: Laine Theatre Arts, graduating with a Musical Theatre diploma.
THEATRE INCLUDES: u/s Eva Peron in *Evita* (Dominion); ensemble and u/s Elphaba and Nessarose in *Wicked* (Apollo Victoria); Julie Jordan in *Carousel* (Broadway Theatre); Lily and Juliet in *Me and Juliet* (Finborough); Ruth in *It's a Wonderful Life* (New Wolsey); alternate Eva in *Evita* (UK tour); Pearl in *Starlight Express* (UK tour); Miss Lynch and u/s Rizzo and Jan in *Grease* (UK tour) and ensemble and u/s Serena, Miss Sherman and Mabel in *Fame* (UK tour).
TELEVISION INCLUDES: *The Biz, Blue Peter* (BBC) and *The Slammer* (CBBC).
WORKSHOPS INCLUDE: Gwen in *Artie* and *Gwen & Lance* (Hampstead).
Her debut album *Yesterday, Today, Tomorrow* is out now: www.makingrecords.co.uk.

Paul Ayres

Harry / Ensemble / u/s Charlie Price

TRAINING: Masters Performing Arts College and Mountview Academy of Theatre Arts.
THEATRE INCLUDES: *Rent* (20th anniversary tour); *Ghost* (original London company); *Bright Bright Lights, Big City* (Hoxton Hall); *We Will Rock You* (Dominion and UK tour); *Jersey Boys* (original London company); *Wicked* (original London company); *Mamma Mia!* (Prince Edward and Prince of Wales) and *Godspell* (UK tour).
Most recently, Paul played the lead role of Jesus in *Love Beyond* at Wembley Arena.
TELEVISION INCLUDES: *Sunday Morning Live; Children in Need; Royal Variety Show; GMTV; Blue Peter* and featured soloist on BBCI's *Star for a Night* with Jane McDonald.
RECORDINGS INCLUDE: *Ghost the Musical* and *Lift the Musical.*
Paul is a singer for Bloomfield Avenue.

Jeremy Batt

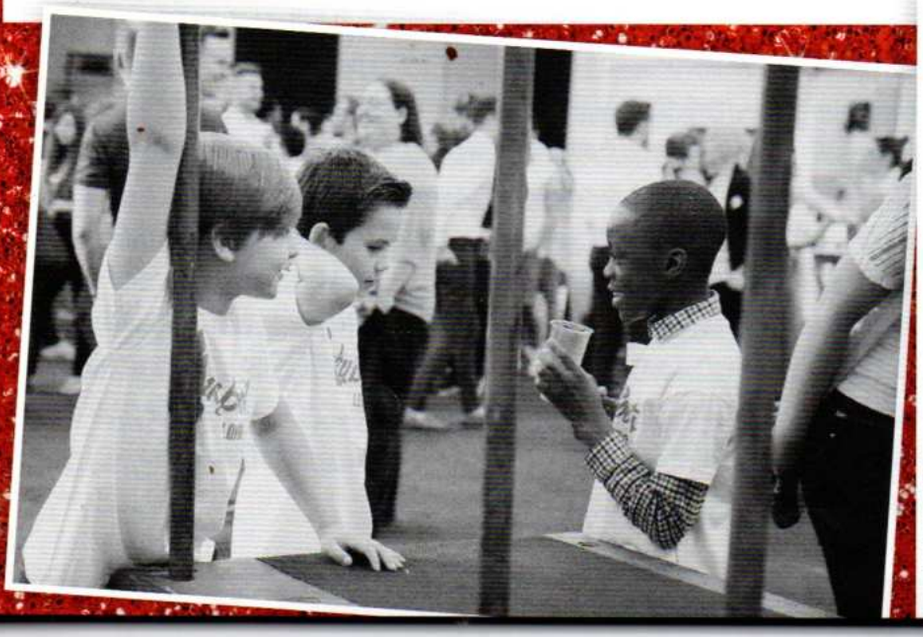
Angel / Ensemble

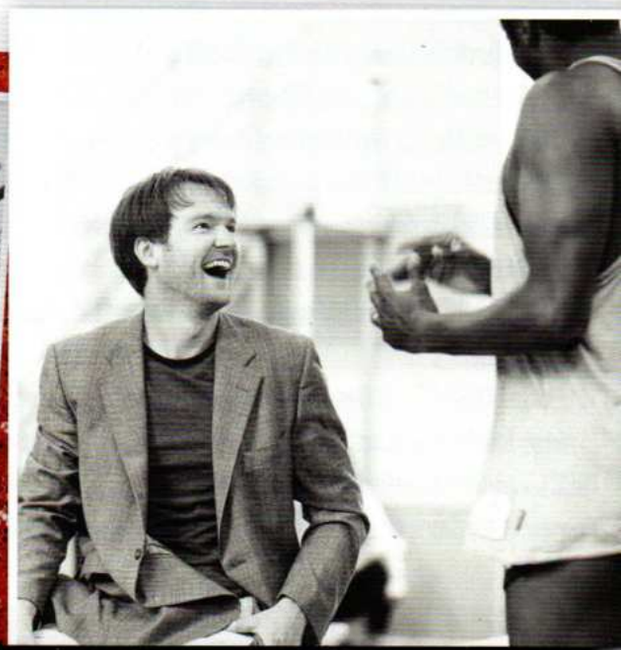
TRAINING: The Urdang Academy.
THEATRE INCLUDES: Joly and u/s Grantaire in *Les Misérables* (Queen's); u/s Candide in *Candide* (Menier Chocolate Factory); ensemble and u/s Bedini in *Top Hat* (Aldwych) and Jeffrey in *Godspell* (Union).
Jeremy is delighted to be joining the company of *Kinky Boots* and would like to thank his family and friends for their support. Represented by www.bba.management.

Arun Blair-Mangat

Angel / Ensemble / u/s Lola

TRAINING: National Youth Music Theatre, Chickenshed Theatre Company and the Royal Academy of Dance.





THEATRE INCLUDES: Romeo in *Romeo and Juliet* (UK tour); Jason in *Britain's Got Bhangra* (Theatre Royal Stratford East and UK tour); *Titus Andronicus* (Shakespeare's Globe); Seaweed J. Stubbs in *Hairspray* (Aberystwyth Arts Centre); swing in *Hairspray* (UK tour); *Songs of a Newsstand; State of a Nation* (Ovalhouse); *Totally Over You* (Lyric) and *Whistle Down the Wind* (Greenwich).

Marcus Collins
Angel / Ensemble / u/s Lola

THEATRE INCLUDES: *Hairspray* (UK tour). Marcus' journey started on TV's highest rating talent show, *The X Factor*, where he was mentored by Gary Barlow. His slick interpretation of Motown and soul classics assured him a place in the final, where he got to sing his series showstopper 'Higher and Higher' as well as teaming up with Gary for a spectacular duet. After finishing as runner-up on *The X Factor*, Marcus released his debut album, which featured production by the London-based Metrophonic team who had previously worked with Whitney Houston and Cher. The album included the critically acclaimed cover of The White Stripes hit 'Seven Nation Army' which also became his first Top 10 single in the UK.

Beau Cripps
Young Charlie

Beau had his West End debut playing Gavroche in *Les Misérables* in 2014 and was extended for the full year. He is now very excited to join the original London cast of *Kinky Boots* playing Young Charlie.

Emma Crossley
Swing / u/s Lauren

TRAINING: Performers College Theatre.
THEATRE INCLUDES: ensemble and Dance Captain in *Oh! What a Lovely War* (Theatre Royal Stratford East and UK tour); Sophie in *Mamma Mia!* (Novello); ensemble and u/s Sophie/Ali in *Mamma Mia!* (Prince of Wales); ensemble in *Jest End* (Leicester Square Theatre); ensemble/ Teen Queen and u/s Meat Loaf in *We Will Rock You* (2011 UK tour) and ensemble in *We Will Rock You* (original UK tour).
TELEVISION INCLUDES: Speed Dater in *Coronation Street* (Granada Television); Sally's Friend in *Unforgiven* (ITV) and Shopkeeper in *My Spy Family* (Kindle Entertainment).

Ben Dawson
Young Charlie

Ben made his professional debut in 2013 as Benji in *Priscilla, Queen of the Desert* at the Mayflower Theatre, Southampton and went on to appear in *Annie Get Your Gun* at the Bournemouth Pavilion Theatre, and as Dodger in *Oliver!* with Farnham Musical Society. *Kinky Boots* marks Ben's West End debut.

Jordan Fox
Swing

TRAINING: Bretton Hall School of Acting, graduating with a BA (Hons) in Theatre and Performance.
THEATRE INCLUDES: Lucas Lloyd in *Loserville* (Union); title role in *Peter Pan* (The Playhouse); Corny Collins in *Hairspray* (Cork Opera House); Kenickie in *Grease* (Cork Opera House); *Antigone* (Michael Cacoyannis Theatre, Athens); *Glee: Live* (Gaiety Theatre); *Hairspray, Saturday Night Fever, In the Air* (RCCL); *Rock Nativity!* (Mitchell Arts Centre); *You'll Never Walk Alone* and *Charity Gala* (Queen's). Jordan is delighted to be making his West End debut with *Kinky Boots*. www.kmcagencies.co.uk.

Callum Francis
Swing / u/s Lola

TRAINING: Laine Theatre Arts.
THEATRE INCLUDES: u/s Simba in *The Lion King* (Lyceum); u/s Subway Ghost in *Ghost* (Piccadilly); Tribe and u/s Hud in *Hair* (European tour); *Ultimate Broadway* (Shanghai Culture Square Theatre); *Naked Boys Singing* (Charing Cross Theatre) and *Fame* (Manchester Opera House). Most recently, u/s and played John in Cameron Mackintosh's London revival of *Miss Saigon* (Prince Edward).

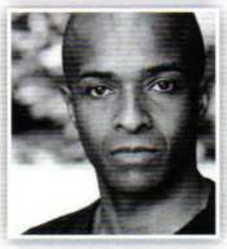
James Gava
Young Lola

James is a musical performer and dancer and has been performing from a very early age. James takes classes in musical theatre, acting, jazz, street jazz and tap. Performing credits whilst training include *Hooray for Hollywood; A Christmas Miracle;* the Carpenter in *Alice in Wonderland* and *Kingdom.*

At school James is a member of the drama club and has played characters such as Clown fish in *Stella the Star Fish*, Simon in *The Story of Jesus,* Tiny Tim in *Mr Scrooge*, Rockafella in *Cinderella* and Rafiki in *The Lion King.*
James is extremely excited to be performing in his first professional West End show.

Edward Green
Young Charlie

Ed has recently performed with the English National Opera in the World première of *Between Worlds* and is excited to be making his West End debut in *Kinky Boots.* He is working hard to fit in rugby, a rock band and Stagecoach around his performances!



Robert Grose
Simon Senior / Ensemble

THEATRE INCLUDES: *Sister Act* (Aberystwyth Arts Centre); *Over the Rainbow* (UK tour); *The Full Monty* (White Rock Theatre); *Once on This Island* (Birmingham Rep, Nottingham Playhouse and Hackney Empire); *The Blues Brothers Revival* (Tivoli Theatre, Dublin, original company); *Dancing in the Streets* (Cambridge Theatre and UK tour, original company); *The Lion King* (Lyceum); *Oh What a Night!* (Stella Ents); *Elegies for Angels, Punks & Raging Queens* (Bridewell Theatre); *Starlight Express* (Apollo Victoria); *Smokey Joe's Café* (Prince of Wales) and *Five Guys Named Moe* (Lyric and UK tour, original company).
TELEVISION INCLUDES: *Three of a Kind* (BBC); *La Grande Echiquier* and series regular in *Angels.*
FILM INCLUDES: *The Argument; Fly Baby; Absolute Beginners; Senet* and *The Threepenny Opera* (Cannon Films).

Gillian Hardie
Trish / Ensemble

TRAINING: Guildford School of Acting.
THEATRE INCLUDES: *Blood Brothers* (tour); *Bad Girls the Musical* (Garrick Theatre); *Saucy Jack and the Space Vixens* (London Bridge); *Broken Biscuits* (Lantern Theatre); *One Dream – The Beryl Marsden Story* (Epstein Theatre); *Dreaming of a Barry White Christmas* (Echo Arena); *Elegies for Angels, Punks and Raging Queens* (King's Head); *Our Day Out, Stags and Hens, Slappers and Slapheads* and *On the Ledge*

(Royal Court Theatre, Liverpool).
TELEVISION INCLUDES: *Doctors, Merseybeat, Domestic* (BBC); *Toilet Humour* (BBC Radio) and *Escape Plan C.*
Gillian is part of double act 'Caz 'n' Britney Presents...', co-writing *Scottie Road the Musical – From Primark to Prison* (Top 20 show to see at Edinburgh Festival Fringe 2014) and *Mis Les – A Revolution in Rollers.*

Chlöe Hart
Pat/ Ensemble

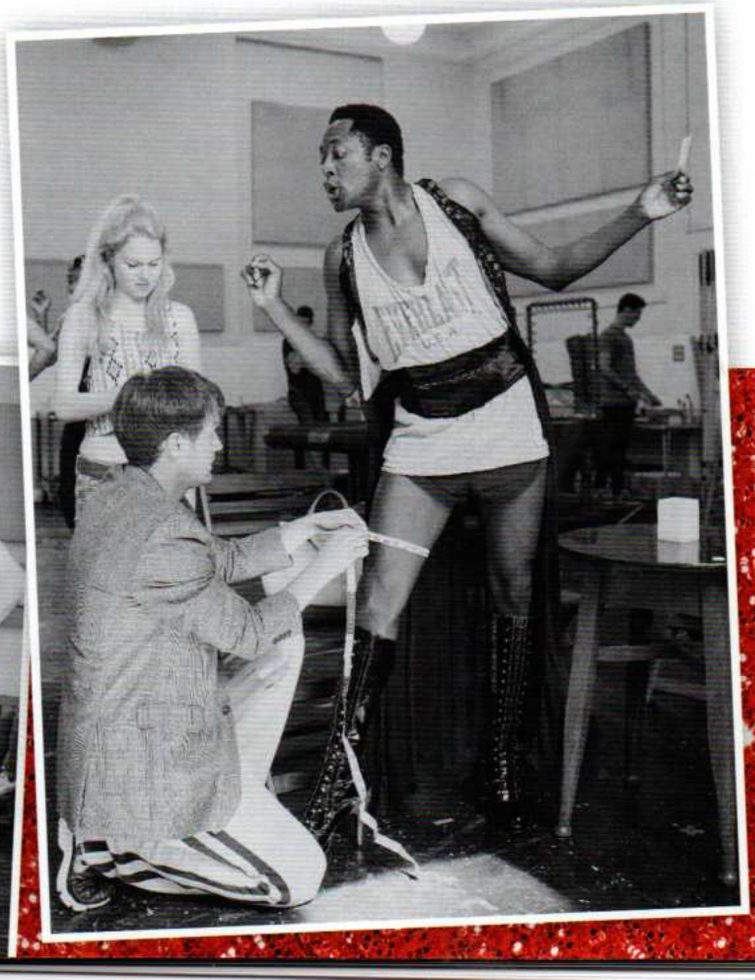
TRAINING: Guildford School of Acting.
THEATRE INCLUDES: Dorcas in *A Damsel in Distress* (Chichester Festival Theatre); *Wicked* (Apollo Victoria); *Les Misérables* (Queen's); Tracy Turnblad in *Hairspray* (Shaftesbury) and *Beauty and the Beast* (King's Lynn Corn Exchange).
TELEVISION INCLUDES: *The Paul O'Grady Show; Strictly Come Dancing; The Weakest Link* (West End Christmas Celebrity Special).
CONCERTS INCLUDE: *Night of 1000 Voices, Chess in Concert, Anthems with Kerry Ellis and Brian May* (Royal Albert Hall); *Concrete Jungle Album Launch* (St James); *Broadway Sessions* (Laurie Beecham, New York); *Chlöe Hart in Cabaret; A Spotlight on Being Tracy Turnblad* (Landor) and *Les Misérables 25th Anniversary Concert* (02 Arena).
WORKSHOPS INCLUDE: *Lost Boys – Neverland Grows Up* (Union) and Giuseppina in *United We Stand.*

Sophie Isaacs
Ensemble/ u/s Lauren

THEATRE INCLUDES: Sandra in *Made in Dagenham* (Adelphi); Fairy Willow Wed in *Robin Hood* (Cambridge Theatre); Amber Von Tussle in *Hairspray* (Kuala Lumpur and Singapore); Margot in *Legally Blonde the Musical* (UK tour); Beauty in *Sleeping Beauty* (Richmond); Joanne in *Godspell* (Union) and Toffee in *Zombie Prom* (Landor).
TELEVISION INCLUDES: Molly Montgomery in *Hollyoaks* and has recently finished filming the new children's television series *Little Fergie.*
WORKSHOPS INCLUDE: Nell in *Easter Parade;* Ellie in *Waterbabies* and *Miss Atomic Bomb.*

Luke Jackson
Angel/ Ensemble

TRAINING: Laine Theatre Arts.
Luke, originally from Leicester, competed in the BBC's *So You Think You Can Dance* series 2, gaining 2nd place. His most recent work includes Matthew Bourne's *Swan Lake* (UK and World tour) and *Cats* (South Korean tour).
WEST END INCLUDES: *Viva Forever* (Piccadilly); *Priscilla Queen of the Desert* (Palace); *Grease* (Piccadilly); *The Producers* (Theatre Royal, Drury Lane) and *The Phantom of the Opera* (Her Majesty's).
OTHER CREDITS INCLUDE: *Cats* (UK tour); *West Side Story* (The Sage Gateshead); *The Most Incredible Thing* (Sadler's Wells); *Copacabana* (Danish tour) and *Saturday Night Fever* (Koln, Germany). Luke has also worked commercially in music video and hair/fashion shows.
FILM INCLUDES: *Finding Neverland* and *The Phantom of the Opera.*



Robert Jones
Swing / Assistant Dance Captain

TRAINING: Performers College.
THEATRE INCLUDES: ensemble and u/s Jack Scott in *High School Musical* (original UK tour); ensemble in *We Will Rock You* (original UK and Ireland tour); ensemble in *We Will Rock You* (Dominion); ensemble in *Wicked* (Apollo Victoria) and swing in *Charlie and the Chocolate Factory* (Theatre Royal, Drury Lane).

Adam Lake
Angel / Ensemble

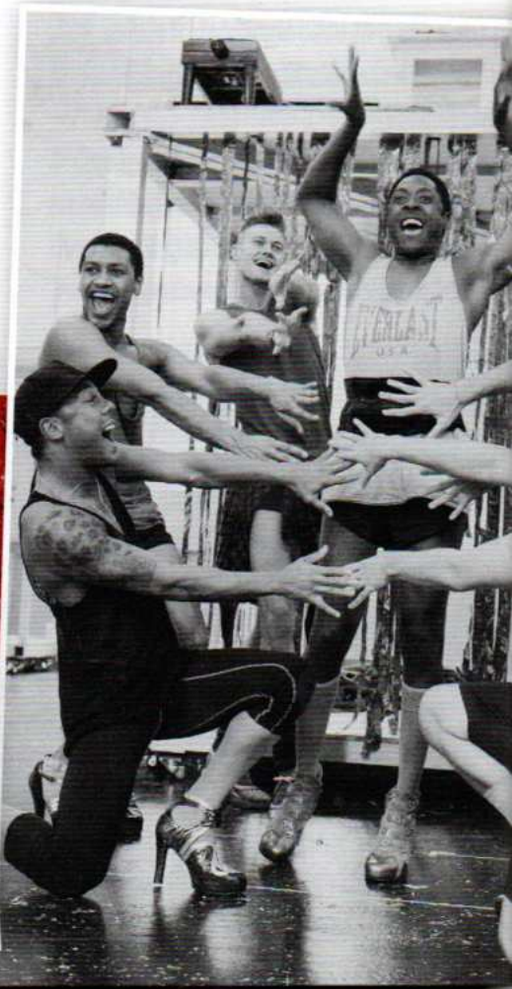
TRAINING: Mountview Academy of Theatre Arts (BA Hons) and The Dance School of Scotland Musical Theatre Course (ATCL Diploma with Distinction). Adam started dancing at The Stenhouse School of Dance in his hometown, Falkirk.
THEATRE INCLUDES: Alonzo, u/s Munkustrap and Rum Tum Tugger in the West End revival of *Cats* (London Palladium and UK/Europe tour); swing, u/s Rum Tum Tugger and Skimbleshanks in *Cats* (European Tent tour). Adam finished the London Palladium run of *Cats* as Munkustrap and finished the *Cats* European Tent tour as Rum Tum Tugger.
TELEVISION INCLUDES: *Sunday Night at the Palladium* (ITV) and *Wilkommen Bei Carmen Nebel.*

Catherine Millsom
Swing

TRAINING: Italia Conti BA (Hons) Acting.
THEATRE INCLUDES: Lynne in UK tour of *Stepping Out;* Vixen in *Santaphrenia* (Leicester Square Theatre); Catherine and Senator Martin in *Silence! The Musical* (ATS Theatre); Rita in *A Body to Die(t) For* (Aria Entertainment); Colombina in *Scaramouche – The Zany Commedia Musical* (Hoxton Hall); Twirly in *Oh No It Isn't!* (Union); Patience in *Facebook the Musical* (Wilde Theatre); Romeo in *Shakespeare for Breakfast: Romeo & Juliet – The Panto* (Pleasance); Woman 2 in *Closer Than Ever* (Jermyn St and C too); Fairy Bow Bells in *Dick Whittington* (Leatherhead Theatre); Gammy/John the Builder in *Three Little Pigs* (Colourhouse Children's Theatre) and Spicy in the Theatre Royal, Stratford East's Olivier-nominated *Cinderella.*

Sean Needham
Ensemble / u/s Don / u/s George

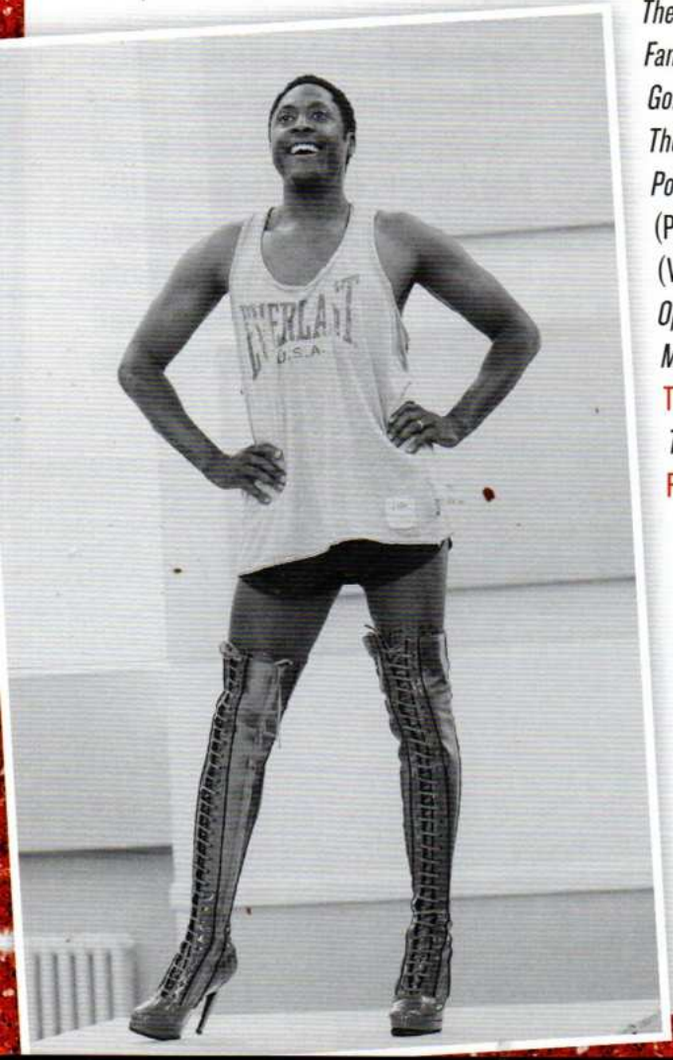
TRAINING: LAMDA and Guillain School of Theatre.
THEATRE INCLUDES: *Mamma Mia!* (Prince of Wales); *Wicked* (Apollo Victoria); *Buddy* (Duchess, UK and European tours); *Our House* (UK tour); *Return to the Forbidden Planet* (UK tour); *Gunmetal Blues; Godspell; The Great Gatsby; Two and Two Make Sex; Our Man in Havana; Treasure Island; Run for Your Wife; Bouncers; You Don't Bring Me Flowers* (UK tour); *Cinderella* (Birmingham Hippodrome, QDOS); *Waltz of the Toreadors; The Wizard of Oz; A Midsummer Night's Dream* (Leicester); *Sailor Beware* and *Curtain Up on Murder.*
TELEVISION INCLUDES: *Emmerdale* (Yorkshire TV); *Hollyoaks* (Channel 4); *Crossroads* (ITV) and *The Mall* (Channel 5).
FILM INCLUDES: British Solider in *Edelweiss* (Bluekon Productions).



FILM INCLUDES: dancer/pilot in *Walking on Sunshine* (Vertigo Films).
OTHER CREDITS INCLUDE: lead in Dave Gilmour's The Girl in the Yellow Dress music video; dancer in the 2012 Olympic Ceremonies (Olympic Stadium) and singer/dancer in London Cabaret Club (One Mayfair).
www.ktalent.co.uk.

Dominic Tribuzio
Swing / Dance Captain

TRAINING: The McMahon School of Ballet and Theatre Dance.
THEATRE INCLUDES: Assistant Resident Choreographer on *Billy Elliot the Musical* (City Theatre, Reykjavik); original London company of *Dirty Rotten Scoundrels* (Savoy); *Jesus Christ Superstar* (world arena tour); *Hello, Dolly!* (Curve, Leicester); u/s Brit in *We Will Rock You* (Dominion, 10th anniversary company); Assistant Dance Captain on *Legally Blonde* (Savoy); Rocky in *The Rocky Horror Show* (national tour); u/s Older Billy in *Billy Elliot the Musical* (Victoria Palace) and u/s Troy in the original UK company of *High School Musical* (national tour).
CONCERTS INCLUDE: *My Fair Lady* (BBC Proms/Royal Albert Hall), The Olivier Awards 2011 & 2012 and *London Live Olympic 2012 concert* (Hyde Park).



Alan Vicary
Mr Price / Ensemble

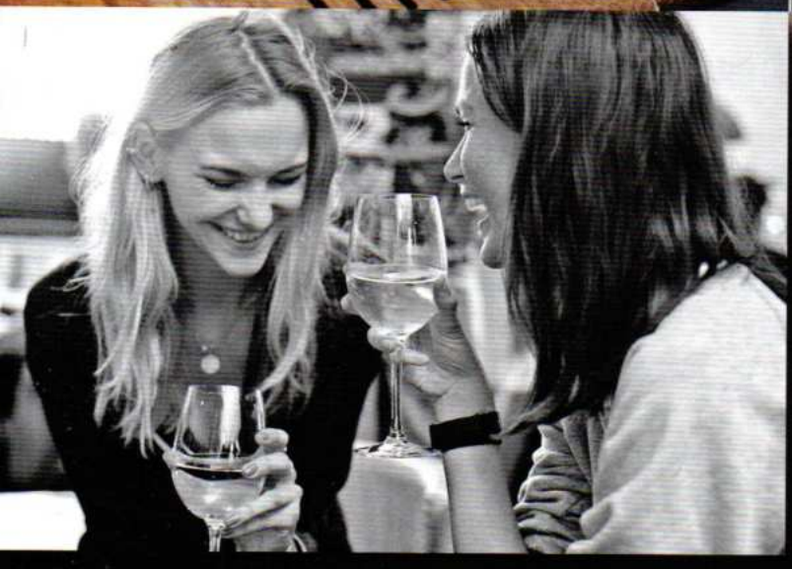
TRAINING: RSAMD.
THEATRE INCLUDES: *A Damsel in Distress* (Chichester Festival Theatre); *The Crucible* (Old Vic); *King Lear* (Minerva and BAM, New York); *Goodnight Mister Tom* (Phoenix and UK tour); *Step 9 (of 12)* (Hackney Fringe Festival); *The Secret Garden* (Birmingham Rep); *The Power of Yes* (National Theatre); *The Fantasticks* (Duchess); *Carousel* (Savoy); *Gone With the Wind* (New London); *The Sound of Music* (Palladium); *Mary Poppins* (Prince Edward); *Les Misérables* (Palace); *Kiss Me, Kate; Brigadoon* (Victoria Palace); *The Phantom of the Opera* (Her Majesty's and UK tour) and *Me and My Girl* (Adelphi).
TELEVISION INCLUDES: *Para Handy; Timewatch* and *Taggart.*
FILM INCLUDES: *London Road.*

Michael Vinsen
Richard Bailey / Ensemble / u/s Charlie Price

TRAINING: Laine Theatre Arts.
THEATRE INCLUDES: u/s Elder Price in *The Book of Mormon* (Prince of Wales); lead role of Peter in *Bare the Musical* (Union and Greenwich); Aaron and u/s Emmett in *Legally Blonde* (UK tour); Eugene, Doody, Teen Angel, Vince Fontaine in *Grease* (Piccadilly); Brad and u/s Link Larkin and Corny Collins in *Hairspray* (Shaftesbury, original London company); *We Will Rock You* (Theatre II, Zurich); *Dick Whittington* (Theatre Royal Wakefield) and *Snow White and the Seven Dwarfs* (New Victoria Theatre, Woking).
TELEVISION INCLUDES: *Abigail's Party* (sitcom training project for ITV); *Hairspray the School Musical* (Sky 1); *Royal Variety Performance, This Morning* and *The Paul O'Grady Show* (ITV).

Bleu Woodward
Ensemble / u/s Nicola

TRAINING: Laine Theatre Arts.
THEATRE INCLUDES: Penny Pingleton in *Hairspray* (Macau); Diva in *Priscilla Queen of the Desert* (UK tour); *South Pacific* directed by Bartlett Sher (Barbican and UK tour) and Lisa in *Mamma Mia!* (international tour) in which she also covered and played Sophie on numerous occasions.
CONCERTS INCLUDE: *Kiss Me, Kate* (BBC Proms/Royal Albert Hall).
Most recently: *Oh! What a Lovely War* (Theatre Royal Stratford East and UK tour) directed by Terry Johnson.



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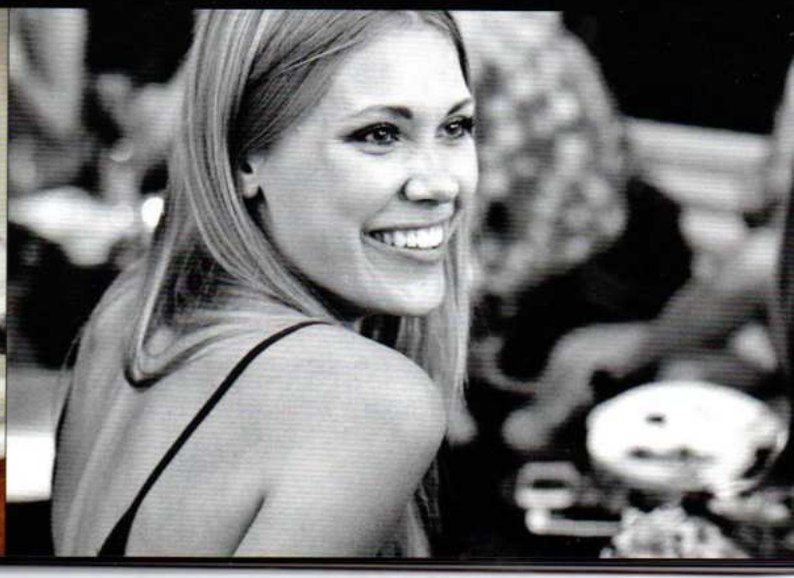


Cast

(in order of appearance)

Mr. Price	Alan Vicary
Young Charlie	Beau Cripps, Ben Dawson, Edward Green
Young Lola	Nana Agyeman-Bediako, James Gava, Tumo Reetsang
Simon Senior	Robert Grose
Nicola	Amy Ross
Charlie Price	Killian Donnelly
George	Michael Hobbs
Don	Jamie Baughan
Lauren	Amy Lennox
Pat	Chlöe Hart
Harry	Paul Ayres
Lola	Matt Henry
Angels	Jeremy Batt, Arun Blair-Mangat, Marcus Collins, Luke Jackson, Adam Lake, Javier Santos
Trish	Gillian Hardie
Richard Bailey	Michael Vinsen
Milan Stage Manager	Verity Quade

Ensemble

Paul Ayres, Robert Grose, Gillian Hardie, Chlöe Hart, Sophie Isaacs, Sean Needham, Tim Prottey-Jones, Verity Quade, Alan Vicary, Michael Vinsen, Bleu Woodward

Swings

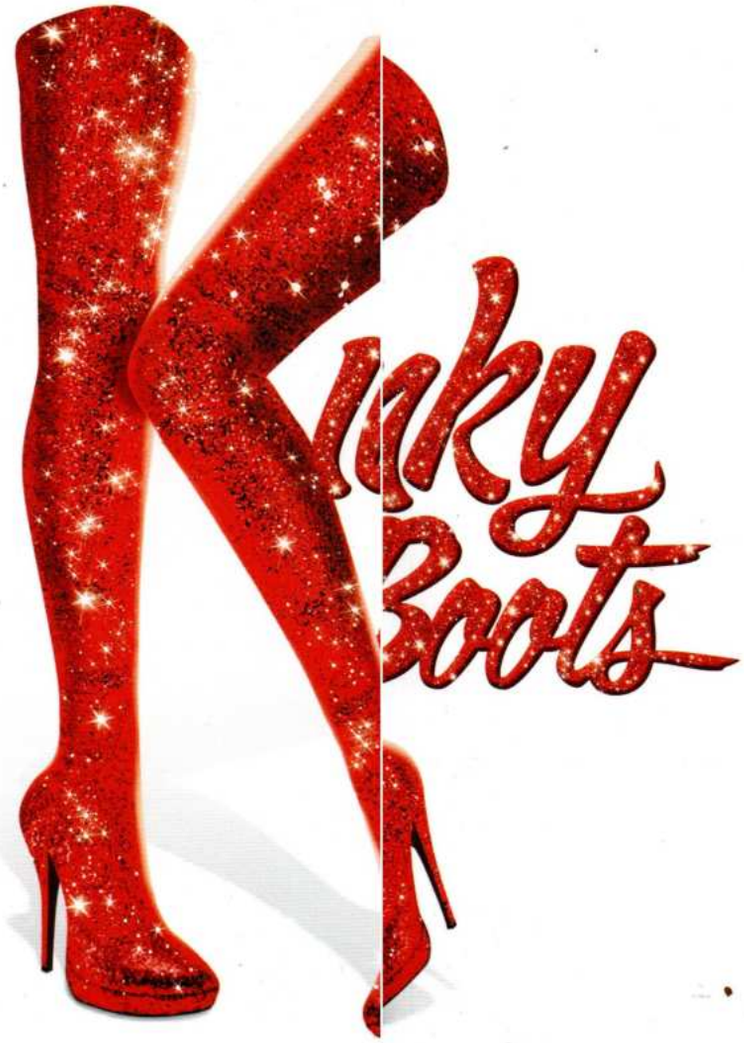
Gemma Atkins, Emma Crossley, Jordan Fox, Callum Francis, Robert Jones, Catherine Millsom, Dominic Tribuzio

Understudies

Lola	Callum Francis, Arun Blair-Mangat, Marcus Collins
Charlie	Paul Ayres, Michael Vinsen
Lauren	Sophie Isaacs, Emma Crossley
Don	Tim Prottey-Jones, Sean Needham
Nicola	Gemma Atkins, Bleu Woodward
George	Sean Needham, Tim Prottey-Jones

Dance Captain	Dominic Tribuzio
Assistant Dance Captain	Robert Jones

Company Manager	Sophie Gabszewicz
Stage Manager	Jason Golbourn
Deputy Stage Manager	Heather Teasdale
Assistant Stage Manager	Dave Armstrong
Assistant Stage Manager	Duncan Parker
Assistant Stage Manager	Annique Reynolds



Opening night at the Adelphi Theatre: 15 September 2015.
The show runs for approximately 2 hours 30 minutes with one 20 minute interval.

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MUSICAL NUMBERS

Act One

PRICE & SON THEME	Full Company
THE MOST BEAUTIFUL THING IN THE WORLD	Full Company
TAKE WHAT YOU GOT	Harry, Charlie, Ensemble
LAND OF LOLA	Lola, Angels
LAND OF LOLA (REPRISE)	Lola, Angels
STEP ONE	Charlie
SEX IS IN THE HEEL	Lola, Pat, George, Angels, Ensemble
THE HISTORY OF WRONG GUYS	Lauren
NOT MY FATHER'S SON	Lola, Charlie
EVERYBODY SAY YEAH	Charlie, Lola, Angels, Ensemble

Act Two

ENTR'ACTE / PRICE & SON THEME (REPRISE)	Full Company
WHAT A WOMAN WANTS	Lola, Pat, Don, Ensemble
IN THIS CORNER	Lola, Don, Pat, Trish, Angels, Ensemble
SOUL OF A MAN	Charlie
HOLD ME IN YOUR HEART	Lola
RAISE YOU UP/JUST BE	Full Company

Orchestra

Musical Director / Keyboard 1: Peter White
Associate Musical Director / Keyboard 2: Jim Henson

Drums: Andy McGlasson; Bass Guitar: Phil Mulford; Guitar 1: Nico Sabatini; Guitar 2: Mark Wraith; Trumpet: Mark White; Trombone: Pat Hartley; Reeds: Paul Stevens; Violin: Jo Archard; Cello: Chris Fish

Associate Music Supervisor and Additional Music Arrangements: Brian Usifer
Synthesizer Programmer: Randy Cohen
Music Copying: Emily Grishman Music Preparation – Emily Grishman / Katharine Edmonds
Electronic Drum Programmer: Sammy Merendino
Music Track Editor: Derik Lee
UK Music Technology: Phij Adams
UK Orchestral Management: Maurice Cambridge for Accord Music Productions Ltd.

Creative Team

Harvey Fierstein
Book

Harvey is the author of the recent Broadway hits *Newsies* (Tony nomination) and *Casa Valentina* (Tony nomination), as well as *Torch Song Trilogy* (Tony, Drama Desk and Obie Awards); *La Cage aux Folles* (Tony and Drama Desk Awards); *A Catered Affair* (12 Drama Desk nominations); *Safe Sex* (Ace Award); *Legs Diamond; Spookhouse; Flatbush Tosca; Common Ground* and more. His political editorials have been published in *The New York Times, TV Guide* and *The Huffington Post* and broadcast on PBS's 'In the Life'. His children's book, *The Sissy Duckling* (Humanitas Award), is now in its fifth printing. As an actor, Mr. Fierstein is known worldwide for his performances in films including *Mrs. Doubtfire; Independence Day* and *Bullets Over Broadway;* on stage in *Hairspray* (Tony Award); *Fiddler on the Roof; La Cage aux Folles* and *Torch Song Trilogy* (Tony Award); and on TV shows such as *Smash; How I Met Your Mother; The Good Wife; Cheers* (Emmy nomination); *The Simpsons; Family Guy* and *Nurse Jackie.*

Cyndi Lauper
Music & Lyrics

Cyndi is a Grammy, Emmy and Tony Award-winning (for her *Kinky Boots* score) artist who, after 30 sterling years and global record sales in excess of 50 million albums, has proven that she has the heart and soul to keep her legion of fans compelled by her every creative move. With her first album, *She's So Unusual,* Lauper won a Grammy Award for Best New Artist and became the first female in history to have four top-five singles from a debut album. Since then, Lauper has released ten additional studio albums and was recently inducted into the Songwriters Hall of Fame. Overall, during her storied music career, Lauper has been nominated for 15 Grammy Awards, 2 American Music Awards, 7 American Video Awards and 18 MTV Awards. She recently captured her journey through music and life in her *New York Times* best-selling autobiography, *Cyndi Lauper: A Memoir.* As an actress, Lauper made her Broadway debut in *The Threepenny Opera* alongside Alan Cumming in 2006. She has appeared in numerous television shows, including *Mad About You* (Emmy Award) and *Bones* and films including *The Opportunist* with Christopher Walken; *Mrs. Parker and the Vicious Circle; Life With Mikey; Off and Running* and *Vibes.* Lauper also continues her philanthropic work through her foundation, the True Colors Fund.

Jerry Mitchell
Director & Choreographer

Jerry received the Tony Award in recognition of his choreography for the 2013 Tony Award-winning Best Musical, *Kinky Boots,* for which his direction was also recognised with a Tony nomination. In the 33 preceding years, Jerry has been involved with more than 50 Broadway, Off-Broadway, West End and touring productions. His Broadway debut as a choreographer, *You're a Good Man, Charlie Brown,* was followed by *The Full Monty* (Tony nomination); *The Rocky Horror Show; Hairspray* (Tony nomination); *Gypsy; Never Gonna Dance* (Tony nomination); *Dirty Rotten Scoundrels* (Tony nomination); *La Cage aux Folles* (Tony Award); *Imaginary Friends; Legally Blonde* (Tony nomination), which he also directed, and *Catch Me If You Can.* Most recently, Jerry received the Drama League's Founders' Award for Excellence in Directing and the George Abbott Lifetime Achievement Award from his peers. Twenty-three years ago, Jerry conceived and created *Broadway Bares,* a comedy burlesque show performed annually for the charity Broadway Cares/Equity Fights AIDS. He continues to serve as executive producer of *Broadway Bares,* with a book, website and satellite productions in Fire Island Pines, Las Vegas *(Peepshow,* with a four year run at the Planet Hollywood Hotel) and London *(West End Bares).*

Stephen Oremus
Music Supervisor, Arranger & Orchestrator

Broadway: *Kinky Boots* (Tony Award for Best Orchestrations and Grammy Award); *The Book of Mormon* (Tony and Drama Desk Awards for Best Orchestrations and Grammy Award). Worldwide music supervisor/arranger of *Wicked;* music supervisor/vocal arranger/orchestrator of Broadway productions/tours of *The Book of Mormon; Avenue Q; All Shook Up* and *9 to 5 The Musical.* Off-Broadway and beyond: Arranger/Orchestrator of *tick, tick... BOOM!;* Musical Director and Conductor for Rufus Wainwright's concerts at London's Royal Opera House and his re-creation of Judy Garland's legendary concert at Carnegie Hall, the Hollywood Bowl, the London Palladium, and the Olympia in Paris; Conductor and Contributing Orchestrator for Disney's *Frozen* and Music Director of the 2015 Academy Awards telecast.

David Rockwell
Scenic Design

David designed the sets for the Broadway productions of *On the Twentieth Century* (Tony nomination); *You Can't Take It With You* (Tony nomination); *Side Show; Kinky Boots* (Tony nomination); *Lucky Guy* (Tony nomination); *Catch Me If You Can; Hairspray* (Tony, Drama Desk and Outer Critics Circle nominations); *Legally Blonde* (Drama Desk nomination); *Harvey; The Normal Heart; A Free Man of Color; The Rocky Horror Show* (Drama Desk nomination); *All Shook Up* (Drama Desk nomination); and *Dirty Rotten Scoundrels;* and the sets for the 81st and 82nd Academy Awards (2010 Emmy Award). He is the founder of Rockwell Group, an architecture and design firm. Honours include: the Cooper-Hewitt National Design Award and the Presidential Design Award.

Gregg Barnes
Costume Design

Broadway: *Something Rotten; Aladdin; Kinky Boots* (2013 Tony nomination); *Follies* (2012 Tony Award, Drama Desk Award); *Elf; Legally Blonde* (2007 Tony nomination); *The Drowsy Chaperone* (2006 Tony Award, Drama Desk Award and Outer Critics Circle Award, Olivier nomination); *Dirty Rotten Scoundrels; Flower Drum Song* (2003 Tony nomination); *Side Show* and *To Be Or Not To Be.* New York: *Sinatra* (Radio City); *The Wizard of Oz; Radio City Christmas Spectacular; Cinderella* and *The Merry Widow* (New York City Opera); *Pageant* (The Blue Angel and London's West End – Olivier nomination) and *The Kathy and Mo Show.* Regional credits: *Robin and the Seven Hoods; Mame* and *Allegro* (Helen Hayes Award). TDF Young Master Award.

Kenneth Posner
Lighting Design

Kenneth has more than 50 Broadway play and musical theatre credits. He designs extensively Off-Broadway, in resident theatres throughout the United States as well as internationally. In addition to *Kinky Boots* he has designed the West End productions of *Legally Blonde; Side Man; Hairspray* and *Wicked.* Selected Broadway credits: *If/Then; Kinky Boots; Pippin; Cinderella; Hairspray; Dirty Rotten Scoundrels; Legally Blonde; Catch Me If You Can; The Coast of Utopia – Shipwrecked; Other Desert Cities; The Merchant of Venice; The Frogs; Side Man; Finding Neverland* and *Wicked.* He is the recipient of Tony, Drama Desk, Outer Critics Circle and OBIE Awards.

John Shivers
Sound Design

Credits include: The Muny St. Louis (2015 season); *Kinky Boots* (2013 Tony Award); *Bonnie & Clyde; Hugh Jackman: Back on Broadway; Sister Act; 9 to 5 The Musical; Cat on a Hot Tin Roof; The Little Mermaid; Tarzan; In My Life* and *Billy Crystal's 700 Sundays*. International: *Das Wunder Von Bern* and *The Lion King* (Singapore). Regional: *Harmony; The Nutty Professor; Tales of the City; Emma* and *Robin and the 7 Hoods*. Associate credits: *The Lion King; Mary Poppins; The Producers; Hairspray; Aida; Titanic; How to Succeed in Business Without Really Trying* ('95); *The Who's Tommy; Guys and Dolls* and *The Buddy Holly Story*. Other credits: *Savion Glover; Dionne Warwick; Burt Bacharach; Gregory Hines* and engineering at *Electric Lady Studios*.

Josh Marquette
Hair Design

Broadway/Off-Broadway/London: *Something Rotten; Aladdin; First Date; Kinky Boots; The Book of Mormon; Elf; Dogfight; The Best Man; Look Back in Anger; The Drowsy Chaperone; Pig Farm; The Great American Trailer Park Musical; Altar Boyz* and *Mamma Mia!*. West Coast: *Robin & the 7 Hoods; Peep Show; Minsky's* and *Vanities*. Other NY: *Show Boat* at Carnegie Hall; *Encores!; Most Happy Fella; No, No, Nanette; Follies* and numerous Juilliard productions. Television: *The Slap; 30 Rock* and *Saturday Night Live*.

Randy Houston Mercer
Make-up Design

Broadway: *The Book of Mormon; Cry-Baby; Hairspray; Fiddler on the Roof; La Bohème; Flower Drum Song; Cabaret; The Producers; Follies; Sunset Boulevard; Smokey Joe's Café; Chicago; Guys and Dolls; Crazy for You; A Christmas Carol* and *Titanic*. Films: *The Crazies; Little Children; Spiderman 2; Company Man; Runaway Bride; Meet Joe Black; Hearts in Atlantis* and *The Mirror Has Two Faces*. Client list includes Barbra Streisand; Glenn Close; Tina Fey; Sigourney Weaver; Marcia Gay Harden; Juliette Binoche and Lauren Bacall. RandyHoustonMercer.com.

Kathy Fabian / Propstar
US Properties Co-ordinator

Kathy Fabian has created props for over 60 Broadway productions. Recent credits include: *The King and I; An American in Paris; The Real Thing; The Realistic Joneses; If/Then; Rocky; The Bridges of Madison County; I'll Eat You Last; Kinky Boots; Lucky Guy; Breakfast at Tiffany's; Chaplin; Nice Work If You Can Get It; A Streetcar Named Desire; Stick Fly; Relatively Speaking; The Normal Heart; House of Blue Leaves* and *Anything Goes*. Off Broadway: *Piece of My Heart* and *Appropriate* (Signature Theater).

Rusty Mowery
US Associate Choreographer

Rusty is the original Associate Choreographer of *Kinky Boots* on Broadway, the US national tour, and in Toronto, and recreated Jerry Mitchell's original choreography for the Korean production. He was also the Associate Choreographer on *Legally Blonde* in London and on the UK tour and production Dance Supervisor of *Hairspray* on Broadway and 1st national tour. Rusty has appeared on Broadway in *Hairspray; Legally Blonde* (original cast); *Seussical; Ragtime* and *Cats*. Full Out Love to Jerry Mitchell, Barry and family.

D.B. Bonds
US Associate Director

D.B. is thrilled to be continuing his association with Jerry Mitchell after working with him as an actor in the national tours of *Legally Blonde* and *Dirty Rotten Scoundrels*. He is the Associate Director of *Kinky Boots* on Broadway, the US Tour and Toronto production, and recreated Jerry Mitchell's original staging for the Korean production of *Kinky Boots*.

Dominic Shaw
UK Associate Director

Dominic grew up in Jersey C.I. and trained at Performers College, Essex where he gained a National Diploma in Musical Theatre.
As Director: *Silk Road* (Assembly Venues, Edinburgh); *Get Got* (C Too, Edinburgh) and *Fan Fiction* (Reading, St James Theatre). As Associate Director: *Beautiful – The Carole King Musical* (Aldwych); *Dirty Rotten Scoundrels* (Savoy and UK tour) and *Legally Blonde* (Savoy/UK tour/Australia/Vienna).
Staging for Television: *Olivier Awards* 2015 *(Beautiful – The Carole King Musical)* and 2011 *(Legally Blonde); News Year's Eve Live* 2012 (Sydney); *Comic Relief* 2008 *(Hairspray)* and *Tonight's the Night* (ITV). As Movement Director: *GStarRAW* 2013 advertising campaign (Rankin Photography). Dominic is a guest teacher at The Arts Educational School, Chiswick and The London Stage School, Hither Green.
Performing credits include: Elton John & Tim Rice's *Aida* (original German cast); *Saturday Night Fever* (Capitol Theatre, Dusseldorf); *Wicked* (original London cast); *Hairspray* (original London cast) and *The Royal Variety Performance* (2006/2007).

Darren Carnall
UK Associate Choreographer

Darren trained at the Allesley School of Dance and Laine Theatre Arts.
Most recently he was Choreographer for *The Ruling Class* (Trafalgar Studios); Associate Choreographer on *Dirty Rotten Scoundrels* (Savoy and UK tour) for Jerry Mitchell Productions and Resident Choreographer on *Ghost the Musical* (Piccadilly). As a performer, Darren has been Dance Captain on *Viva Forever!* (Piccadilly); *Legally Blonde* (Savoy); *La Cage Aux Folles* (Playhouse); *Candide* (ENO); *The Lord of the Rings* (Theatre Royal, Drury Lane); *Guys and Dolls* (Piccadilly); *A Funny Thing Happened on the Way to the Forum* (National Theatre); *Chitty Chitty Bang Bang* (Palladium); *The Witches of Eastwick* (Prince of Wales); *Fosse* (Prince of Wales); *Chicago* (Adelphi) and *Beauty and the Beast* (RSC).
Television credits include: Assistant Choreographer for *Breathless* (ITV) and *Miss Marple: A Sleeping Murder*. Film credits include: Disney's *Cinderella* and *Scenes of a Sexual Nature*. He was also Artistic Director of *West End Bares* 2010-2015.

Peter White
UK Musical Director

As Musical Director: *Les Misérables* (UK and US 25th anniversary tours); *Hairspray* (UK tour); *Legally Blonde* (UK tour) and *Oh! What a Lovely War* (Stratford East and UK tour).
As Assistant Musical Director: *Gypsy* (Chichester); *Avenue Q* (West End); *They're Playing Our Song* (Menier Chocolate Factory) and *Fame* (UK tour).
As a composer, he has written music for several productions at Theatre Royal, Bury St Edmunds, two documentaries, and is currently developing his first full-length musical *The Lighthouse*.
Peter studied Music and English at the University of Birmingham and Musical Direction at the Royal Academy of Music, of which he was made an Associate in 2013.

Jill Green CDG

Casting Director

Casting Associate: Gordon Cowell.
Casting Assistant: Amy Craig. Jill is a member of The Casting Directors' Guild of Great Britain and Ireland. Gordon and Amy are probationary members of the CDG.
www.jillgreencasting.org
London theatre includes: *The Curious Incident of the Dog in the Night-Time* (Gielgud recast I); *Beautiful – The Carole King Musical; War Horse* (recast 7); *Jersey Boys; The Scottsboro Boys* (UK Casting); *I Can't Sing!; Rock of Ages; The Human Comedy* (Young Vic); *The Producers; Contact; Thoroughly Modern Millie* and *Fosse.*
Tours and regional theatre includes: *Anything Goes* (Crucible Theatre and UK tour); *Jersey Boys* (UK tour); *The Lion King* (international touring production); *Rock of Ages* (UK tour); *Singin' in the Rain* (UK tour and Tokyo Theatre Orb); *West Side Story* (UK tour); *Finding Neverland* (Leicester Curve); *She Loves Me, 42nd Street, Oklahoma!, Music Man, Babes in Arms, Carousel* (all Chichester Festival Theatre); *Spike Milligan's Adolf Hitler: My Part in his Downfall* (Bristol Old Vic, Hampstead Theatre and UK tour) and *Wuthering Heights* (Tamasha Theatre Company).
Recent Workshops: Pink Floyd's *The Wall; Marilyn; Around the World in 80 Days* and *X Factor the Musical.*
Feature Film: *Beyond the Sea* (co-casting, UK dancers).

Debbie O'Brien

Children's Casting & Children's Administrator

West End and UK tours include children's casting on *The Bodyguard; Annie; Priscilla Queen of the Desert; Our House; I Was a Rat; Thriller Live; Grease; The Snowman; Flashdance; The King and I; Show Boat; Dancing in the Streets; The Rat Pack Live from Las Vegas; Chitty Chitty Bang Bang; Saturday Night Fever; Fame; Peter Pan; The Pirates of Penzance; Smokey Joe's Café; The Rocky Horror Show; Doctor in the House; Mahabharata; Anything Goes; What a Feeling; A Chorus Line* and *A Tribute to the Blues Brothers.*
Regional productions include: *The BFG; Medea; Midsummer Songs; Propaganda Swing; Hairspray; It's a Wonderful Life; Little Shop of Horrors; Laurel and Hardy; Blues in the Night; My Fair Lady; The Sound of Music; Me and My Girl; Guys and Dolls; Crazy For You; Oklahoma!; Romeo and Juliet; The Comedy of Errors; Merry Wives of Windsor; Twelfth Night* and *Only You Can Save Mankind.*
Recorded media includes: *Waybuloo; Grandpa in My Pocket; What's Your News* and *Planet Cook.*

Chris Marcus & Jonathan Hall

for Marcus Hall Props

UK Props Supervisors

Theatre includes : *Hamlet* (Barbican); *Young Chekhov, Damsels in Distress, Stevie, Heartbreak House* (Chichester Festival Theatre); *Annie* (UK tour); *American Buffalo* (Wyndham's); *Bend it Like Beckham* (Phoenix); *Titanic* (Toronto); *Death of a Salesman* (RSC); *Gypsy* (Savoy); *Clarence Darrow, The Crucible* (Old Vic); *The Railway Children* (Kings Cross); *The Brits – Sam Smith* (02 Arena); *City of Angels, Roots* (Donmar); *Assassins* (Menier Chocolate Factory); *Un Ballo in Maschera* (ROH); *Memphis, From Here to Eternity* (Shaftesbury); *Shakespeare in Love* (Noël Coward); *Jersey Boys* (UK tour); *Dirty Dancing* (International tours); *Macbeth* (MIF and New York); *The Last Confession* (International tour); *I Can't Sing!* (Palladium); *Strangers on a Train* (Gielgud); *The Commitments* (Palace); *Charlie and the Chocolate Factory* (Theatre Royal, Drury Lane); *Viva Forever!* (Piccadilly); *The Pride, Macbeth* (Trafalgar Studios); *Top Hat* (Aldwych and UK tour); *Mary Poppins* (Worldwide productions); *The Phantom of the Opera* (UK and US tours); *Batman Live* (World tour) and *The Sunshine Boys* (Savoy).

Patrick Molony

Production Manager

Productions include: *Hamlet* (Barbican); *Charlie and the Chocolate Factory* (Theatre Royal, Drury Lane); *The Bodyguard* (UK tour); *Wolf Hall & Bring Up the Bodies* (Aldwych); *Blithe Spirit* (Gielgud); *American Buffalo, King Charles III, Barking in Essex* (Wyndham's); *Bakersfield Mist* (Duchess); *Dirty Dancing* (Piccadilly, UK and European tours); *Private Lives* (Toronto and Broadway); *Top Hat* (Aldwych, UK tour); *Hay Fever, Million Dollar Quartet, Blackbird, Suddenly Last Summer, The Master Builder, Private Lives* (Noël Coward); *In the Night Garden* (UK tour); *The Elephant Man, Fatal Attraction, One Man, Two Guvnors, Waiting for Godot, The Lion in Winter, The Tempest, Rosencrantz and Guildenstern Are Dead, Flare Path, Last Confessions* (Theatre Royal Haymarket); *Zorro* (Garrick); *Richard II, King Lear, Red, Othello, Frost/Nixon, Mary Stuart* (Donmar); *Ivanov, Twelfth Night, Madame De Sade, Hamlet* (Donmar at Wyndham's); *Spring Awakening* (Novello); *The Lover and The Collection, Boeing Boeing, Donkeys' Years* (Comedy); *From Here to Eternity, The Far Pavilion, Thoroughly Modern Millie* (Shaftesbury); *Don Carlos* (Gielgud) and *Saturday Night Fever* (Apollo Victoria).

Playful Productions

UK General Manager

Matthew Byam Shaw, Nia Janis and Nick Salmon founded Playful Productions 5 years ago. As General Manager productions include: *Wicked* (Apollo Victoria); *Charlie and the Chocolate Factory* (Theatre Royal, Drury Lane); *Dirty Dancing* (Aldwych, two UK tours and Piccadilly); *Wicked UK & Ireland Tour; Blithe Spirit* (Gielgud); *Shrek The Musical* (Theatre Royal, Drury Lane); *Million Dollar Quartet* (Noël Coward) and *Clybourne Park* (Wyndham's). As Producer and General Manager, Playful's productions include: *The Audience* (Apollo and Gielgud, which was also a record breaking, worldwide digital broadcast with NT Live and Broadway); *Wolf Hall: Parts I & 2* (Broadway); *American Buffalo* (Wyndham's); *Shrek The Musical UK & Ireland Tour; Wolf Hall and Bring Up the Bodies* (Aldwych); *The Weir* (Wyndham's); *South Downs/The Browning Version* (Harold Pinter); *Sweeney Todd* (Adelphi); *Flare Path* (Theatre Royal Haymarket); *Yes, Prime Minister* (Gielgud, Apollo, Trafalgar Studios and three UK tours); *Krapp's Last Tape* (Duchess); *Red* (Broadway) and *Enron* (Noël Coward). Future productions include: *Mack & Mabel UK & Ireland Tour* (October 2015). Previous productions include: *Don Carlos* (Gielgud) and *Frost/Nixon* (Gielgud, Broadway). www.playfuluk.com

Aaron Lustbader

for Foresight Theatrical

Worldwide Management

Foresight Theatrical is comprised of partners Allan Williams, Aaron Lustbader, Mark Shacket and Alan Wasser who oversee and supervise *The Phantom of the Opera; Kinky Boots; Les Misérables* and *On the Town* on Broadway, worldwide management of *Kinky Boots* and *Million Dollar Quartet* in Chicago and Las Vegas.

Producers

Daryl Roth

Daryl holds the singular distinction of producing seven Pulitzer Prize-winning plays: *Anna in the Tropics; August: Osage County* (2008 Tony Award); *Clybourne Park* (2012 Tony Award); *How I Learned to Drive; Proof* (2001 Tony Award); Edward Albee's *Three Tall Women* and *Wit*. The proud recipient of eight Tony Awards including *Kinky Boots* (2013), her over 90 award winning productions include: *Buyer & Cellar; Caroline, or Change; Curtains; A Delicate Balance; The Goat or Who is Sylvia?* (2002 Tony Award); *It Shoulda Been You; A Little Night Music; Love, Loss and What I Wore; The Normal Heart* (2011 Tony Award); *A Raisin in the Sun* (2014 Tony Award); *The Tale of the Allergist's Wife; War Horse* (2011 Tony Award); *Wiesenthal; The Year of Magical Thinking* and *You Can't Take it With You*. Fall 2015: *Sylvia*. Love to Steven, my wonderful family, Lucy & Leo ever in my heart. www.DarylRothProductions.com.

Hal Luftig

Winner of four Tony Awards and an Olivier Award, Hal Luftig has worked on and off Broadway for the past 25 years. Broadway: *The Elephant Man; Evita; Catch Me If You Can; Come Fly Away; West Side Story; All My Sons; Legally Blonde; The Times They Are A-Changin'; Whoopi; Movin' Out; Thoroughly Modern Millie; Annie Get Your Gun; High Society; The Diary of Anne Frank; The King and I; Moon Over Buffalo; Angels in America; Jelly's Last Jam* and *The Secret Garden*. He is currently developing a revival of *Children of a Lesser God* and a new musical by David Byrne based on the life of Joan of Arc. Hal has an MFA from Columbia University and an ulcer from tension.

James L. Nederlander

President of Nederlander Organization, son of James M. Nederlander (Chairman). Producing credits: *The Elephant Man* starring Bradley Cooper; *An American in Paris; If/Then; I'll Eat You Last* (Bette Midler); *West Side Story* and *Next to Normal*. Upcoming: *On Your Feet! – The Story of Emilio & Gloria Estefan.*

Terry Allen Kramer

Credits: *Sugar Babies; Me and My Girl; The Goat or Who is Sylvia?* (Tony Award); *Movin' Out* (Tony Award); *Who's Afraid of Virginia Woolf?; Cyrano; Dirty Dancing; West Side Story; Fiddler on the Roof; The Addams Family; The Merchant of Venice; Race; Promises, Promises; Spider-Man: Turn Off the Dark; Priscilla Queen of the Desert; Evita; I'll Eat You Last; Rocky* and *Kinky Boots* (Broadway). Trustee: New York Presbyterian Hospital.

Playful Productions

Playful's productions have received 15 Olivier Awards, 10 Tony Awards, 2 Evening Standard Awards and 1 Oscar nomination. Recent productions include: *The Audience* (Gerald Schoenfeld Theatre, Broadway, Gielgud, Apollo); *Wolf Hall: Parts I & 2* (Winter Garden Theatre, Broadway); *American Buffalo* (Wyndham's); *Shrek The Musical UK & Ireland Tour; Wolf Hall* and *Bring Up The Bodies* (Aldwych) and *The Weir* (Wyndham's).

CJ E&M

CJ E&M is Korea's leading entertainment company in live entertainment, film, broadcasting and music. Recent Broadway and West End credits include *Kinky Boots; Side Show; Big Fish; The Bodyguard* and *Let It Be*. Currently developing musical version of Warner Bros. film *August Rush* on Broadway. Broadway League member.

Jayne Baron Sherman

Broadway: *It Shoulda Been You; Side Show; Hedwig and the Angry Inch* (Tony Award); *Of Mice and Men; Kinky Boots* (Tony Award); *The Normal Heart* (Tony Award); *Elling; 33 Variations* and *A Raisin in the Sun*. Also, *This is Our Youth* (Sydney Opera House) and *Carousel* (West End). Film/TV: *Love is Strange; That's Not Us; Alex & Ali; In the Life* and 'DTLA'.

Just For Laughs Theatricals

CEO Adam Blanshay, Chairman Gilbert Rozon. Subsidiary of the Just For Laughs Festival. Over 40 theatre productions worldwide, including the Tony-winning play *The Curious Incident of the Dog in the Night-Time* and Olivier-winning musical *Sunny Afternoon*. Full bio: www.hahaha.com/jflt, twitter: @JFLTheatricals

Judith Ann Abrams

Tony and Olivier Award-winning producer. *Kinky Boots; Spring Awakening; Annie Get Your Gun; Chita Rivera: A Dancer's Life; It Shoulda Been You* (Tyne Daly); *The Visit* (Chita Rivera); *Dirty Rotten Scoundrels* (London); *Matilda; Mark Rylance: Twelfth Night; The River* (Investor) and *The Audience* (Investor). Full bio: www.JudithAnnAbramsproductions.com.

Yasuhiro Kawana

Broadway: *First Date; Let It Be; Kinky Boots* (Tony Award); *Evita* (Tony nomination); *Catch Me If You Can* (Tony nomination); *Come Fly Away* and *Legally Blonde*. Off-Broadway: *Here Lies Love*. He has presented: *Let It Be; Rain: A Tribute to the Beatles; The Full Monty* and *Fosse* in Japan.

Jane Bergère

Broadway: *Sylvia; It Shoulda Been You; Wolf Hall: Parts I & 2; Kinky Boots* (Tony Award); *You Can't Take It With You; Twelfth Night/Richard III; War Horse* (Tony Award); *Clybourne Park* (Tony Award); *La Cage Aux Folles* (Tony Award); *All My Sons; Curtains; Glengarry Glen Ross* (Tony Award); *Caroline, or Change* and *Metamorphoses*. www.JaneBergereProductions.com.

Allan S. Gordon & Adam S. Gordon

Allan has received Tony Awards for *Rent; Death of a Salesman; Hairspray; Spamalot; Kinky Boots* and *Pippin*. Allan's career spans the fields of theatre, law, investment banking, real estate and venture capital. Together, their credits include *On The Town; After Midnight; Evita; Peter and the Starcatcher; Pippin; The Pee-wee Herman Show; Cry-Baby* and *Flashdance*.

Ken Davenport

Broadway: *Spring Awakening; Kinky Boots; It's Only a Play; The Visit; The Bridges of Madison County; Macbeth; Godspell* and more. Off-Broadway: *Daddy Long Legs*. Created 'Be a Broadway Star' board game. For more, read his blog www.TheProducersPerspective.com. Upcoming: *Gettin' the Band Back Together* and *Somewhere in Time.*

Hunter Arnold

Hunter Arnold is a producer, entrepreneur and the founder of the New Musical Creative Collective, an organisation committed to aiding the development of works from emerging artists. Broadway: *Spring Awakening; It's Only a Play; Kinky Boots; Mothers and Sons; The Bridges of Madison County* and more. Upcoming projects: *Allegiance* and *Gettin' the Band Back Together.*

Lucy & Phil Suarez

Phil executive produced many iconic commercials and videos; Michael Jackson's 'Beat It' video; trailers for *Dreamgirls; A Chorus Line* and *Evita*. He and Jean-Georges own numerous restaurants. Lucy's time has been devoted to philanthropic works. She provided the impetus for venturing into *Kinky Boots*. Happy to be part of the *KB* family.

Bryan Bantry

Last century: *Greater Tuna; You Can't Take it With You; Aren't We All* and *Street Corner Symphony.* Recent: *Kinky Boots* Broadway (Tony Award) and US tour and *Here Lies Love.*

Ron Fierstein & Dorsey Regal

Ron Fierstein and Dorsey Regal are proud to help bring the great entertainment and important message of *Kinky*

Boots to the stage. Ron is an author, a long-time music business executive and Harvey's brother, lawyer and business manager. Dorsey, his wife, is a partner in the N.Y. law firm of Hoguet Newman Regal & Kenney.

Independent Presenters Network

Independent Presenters Network is a consortium of 50 of the nation's leading Broadway presenters who skilfully manage a subscription base of 350,000 throughout America. Recent Broadway/London/US tours: *Matilda; Cinderella; Pippin; Jekyll & Hyde; Leap of Faith; La Cage aux Folles; Wonderland; 9 to 5 The Musical; Ragtime; Frost/Nixon; Legally Blonde; The Color Purple; Spamalot; Matthew Bourne's Edward Scissorhands* and *Sleeping Beauty.*

Jim Kierstead

Broadway: *Kinky Boots* (Tony Award); *Pippin* (Tony Award); *Side Show; You Can't Take it With You* and *Rocky.* Off-Broadway: *Yank!* and *Thrill Me.* Special thanks to our team!

Gregory Rae

Gregory is a gay activist and producer. Past projects: *The Normal Heart* (2011 Tony Award); *Clybourne Park* (2012 Tony Award); *Bare* and *Hedwig and the Angry Inch* (2014 Tony Award). Upcoming: *Allegiance* and *Found.*

BB Group

BB Group based in Germany, is among the market leaders in developing, producing, managing and promoting premium live entertainment in Europe and beyond. bb-promotion.com

Christina Papagjika

Productions include: Lee Daniels' *The Butler* starring Oprah Winfrey and Forest Whitaker and upcoming *Family Fang* starring Jason Bateman, Nicole Kidman and Christopher Walken.

Brian Smith

Currently with Warner Bros. Television. Broadway: *Kinky Boots* (Tony Award); *Evita; Catch Me If You Can.* NY Innovative Theatre Award winner, Outstanding Director. Love to N.Y.C.

Tom & Connie Walsh

Broadway: *Kinky Boots* (Tony Award) and *First Date.* Tour: *Evita.* Supporters of non-profit performing arts in Seattle. Board members: 5th Avenue Theatre, Pacific NW Ballet. Thanks Hal.

Warren Trepp

Warren Trepp has produced *Evita; Legally Blonde; Movin' Out* and *Thoroughly Modern Millie* on Broadway. His proudest production is his son, Warren Edward, a credit he shares with his wife Jâlé.

Jujamcyn Theaters

Jujamcyn Theaters looks forward to welcoming you to one of our five Broadway theatres where current productions include the Tony Award-winning Best Musicals *Kinky Boots; The Book of Mormon; A Gentleman's Guide to Love and Murder* and *Jersey Boys,* as well as the new hit musical *Something Rotten!* Join us at Jujamcyn. com and Givenik.com.

Cameron Mackintosh

Cameron Mackintosh has been producing more musicals than anyone else in history for nearly fifty years including *Miss Saigon; Oliver!; My Fair Lady; Barnum; Little Shop of Horrors; Side By Side by Sondheim; Follies; Mary Poppins* (co-produced with Disney) and the three longest-running musicals in the world: *The Phantom of the Opera; Cats* and *Les Misérables.* Cameron's company owns eight West End theatres and Music Theatre International, the world's largest library of secondary rights of the great musicals. Cameron is the first British producer to be elected to the Broadway Hall of Fame and is President of the Royal Conservatoire of Scotland. He inaugurated the Cameron Mackintosh Chair of Contemporary Theatre at St. Catherine's College at Oxford University and he has been Knighted for his services to British theatre.

For Kinky Boots London

General Management	Nick Salmon & Nia Janis for Playful Productions
Production Associate, Playful	Sam Sargant
Production Assistant, Playful	Amy Michaels
Production Assistant, Playful	Alex Turner
Production Manager	Patrick Molony
Assistant Production Managers	Alex Firth, Kate West
UK Associate Lighting Design	Alistair Grant
UK Costume Supervisor	Karen Short
UK Assistant Costume Supervisor	Laura Venables
UK Wigs and Make-Up Supervisor	Kate Griffiths
Casting Associate	Gordon Cowell
Casting Assistant	Amy Craig
Dialect Coach	Richard Ryder
Children's Administration Assistants	Claire Cassidy, Harry Blumenau
Head of Wardrobe	Nina Kendall
Deputy Head of Wardrobe	Charlotte Simpson
Wardrobe Assistant	Rose Connelly
Dressers	Ali Bell, Mike Jaycock Derek Johnson, Ali Littlewood
Head of Hair and Make-up	Kate Griffiths
Deputy Head of Hair and Make-up	Sabrina Falk
Hair and Make-up Assistants	Maria Johal, Emma Nash, Georgina Whittle
Automation No 1	Jamie West
Automation No 2	Aimee Tither
Sound No 1	Nik Dudley
Sound No 2	Ania Klimowicz
Sound No 3	Remo Gimmi
Head Chaperone	Connie M'gadzah
Chaperone	Maria Del Carmen Sloman

Production Credits

Senior Production Carpenter	Dave Simmons for Deadlline Ltd
Production Carpenters	Jes Baines, Mick Ferdandez, JJ Smith, Rob Smith
Head Production Electrician	Peter Lambert
Production Electricians	Keith Johnson, Davey Mathieson
Lighting Programmer	Nick Simmons
Senior Production Sound Engineer	Andy Brown for Autograph
Production Sound Engineers	Sean Lawler, Steve Barnes, Jim Armstrong, Cristina De Lama, Anna Newton
Production Rigger	Simon Stone for Unusual Rigging
Riggers	Simon Stone, Chris Evans, Ruaridh Campbell, Mark Davis
Production Automation	Simon Roberts
Production Engineer	Mark Stanton, Stage Services Ltd
Set Built and Painted by	All Scene All Props Ltd
Set Electrics and LEDs by	Junction Ltd
Scenic Engineering by	Delstar Ltd
Automation Supplied by	AVW Controls Ltd
Lighting Supplied by	PRG Ltd
Sound Supplied by	Autograph Sound Recording Ltd
Rigging Hire	Unusual Rigging Ltd
Treadmills Built, Painted, Electrified and Automated by	Showmotion, Inc, Milford, CT
Treadmill Automation and Show Control by	Showmotion, Inc using The AC2 Computerized Motion Control System
Transport	Paul Mathew Transport
Rehearsal Facilities	RK Resources
Health and Safety Consultant	Michael Anderson
International Shipping	Jackie Jupp Project Management Ltd
Costumes Made by	Abbie Walsh, Amanda Barrow, Andrea Moon, Ben Edmonds, Charlie Rungen, Daphne Randall, David Plunkett, Debbie Boyd, Fran Alderson, Gwen Russell, Gina Pinnock, Ingrid Pryer, Jackie Hallatt, James Maciver, Laura Hunt, Madrula Patel, Nicola Killeen, Phil Reynolds, Robert Allsopp, Shelia White, Shereen Shimmin
Custom Shoes and Boots by	T.O. Dey
Fabrics Supplied by	Morag Beaton, Eloise Smith, Mary Terry
Hot Stones Supplied by	Crystal Parade
Costumes New York	Eric Winterling, Tricorne, By Barak, Lynne Baccus & Donna Langman
Fabric Supplier New York	B&J Fabrics
New York Shopper	Lindsey McWilliams
Custom Fabric Printing by	Gene Mignola, Inc.
Gregg Barnes Interns	AC Gottlieb, James H Nguyen
Wigs by	The Big Wig Co Ltd
Wig Maker	Matt George
Make-up Provided by	M.A.C.
Skincare Provided by	Shu Uemura www.shuuemura.co.uk
Hair Products Provided by	Paul Mitchell
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Website	UVFX www.uvfx.tv
US Press Representative	Rick Miramontez, Molly Barnett, Chelsea Nachman for O&M Co.
Merchandise	Broadway Merchandising LLC and Global Marketing Group Ltd
Photography	Matt Crockett, Helen Maybanks
Production Lawyer	Harbottle & Lewis
Production Insurance	Gordon & Co.

For Kinky Boots Worldwide

WORLDWIDE MANAGEMENT

Foresight Theatrical

Aaron Lustbader, Alan Williams, Mark Shacket, Alan Wasser, Marc Borsak, Mark Barna

Daryl Roth Productions

Assistants to Daryl Roth: Megan Smith, Perry Jones

The Hal Luftig Company

Assistant to Hal Luftig: Scott Sinclair

Intern to Hal Luftig: Sarah Gokhale

US Associate Music Supervisor	Brian Usifer
US Associate Scenic Design	TJ Greenway
US Associate Lighting Design	Jeremy Cunningham
US Associate Costume Design	James Hall
US Associate Sound Design	David Patridge
US Technical Consultant	Theatersmith Associates LLC/ Christopher Smith, Patrick Shea
US Production Properties Consultant	Kathy Fabian/Propstar
US Production Consultant	Thomas Recktenwald
US Legal Counsel	Lazarus & Harris LLP/ Scott Lazarus, Esq, Robert C Harris, Esq
US Accounting	Marks, Paneth & Shron/ Christopher Cacace, Pat Pedersen, Ruthie Skochil
US Banking	City National Bank/Eric Piecuch, Anne Mcsweeney, Michael Tynan
US Payroll Service	Checks and Balances Payroll, Inc/ Sarah Galbraith, Anthony Walker

For Playful Productions

Office Assistant	Bérengère Ariaudo De Castelli
Production Assistant	Emilie Baines
Director	Matthew Byam Shaw
Associate	Roger Chapman
Accounts Assistant	Jesse Clift
Associate Producer	Georgia Gatti
Head of Finance	Liz Gentry
Administrative Assistant	Daisy Gladstone
Production Co-ordinator	Aimee Hall
Production Intern	Joshua Harries
Production Assistant	Paul Harvey
Payroll & Purchase Ledger Manager	Lindsey Hydes
Director	Nia Janis
Production Assistant*	Mirain Jones
Production Assistant	Amy Michaels
Production Assistant	Lucy Osborn
Production Accountant & Contracts Supervisor	Hanna Osmolska
Production Co-ordinator	Kate Pontin
Senior Production Controller	Janet Powell
Production & Development Co-ordinator	Amy Powell Yeates
Executive Co-ordinator	Annie Pritchard-Gordon
Production Associate	Georgina Rae
Director	Nick Salmon
Production Associate	Sam Sargant
Finance Assistant	Aman Singh
Production Assistant	Alex Turner
Administrative Assistant	Georgia Weaser
Production Supervisor	Simon Woolley

* Mirain Jones - apprentice scheme for new producers, supported by Stage One. For more information please visit www.stageone.uk.com

Special Thanks

Lisa Barbaris, Nick Finlow and Tricker's.

Cyndi Lauper wishes to thank her collaborators: Sammy James Jr, Steve Gaboury, Rich Morel and Tom Hammer, Stephen Oremus.

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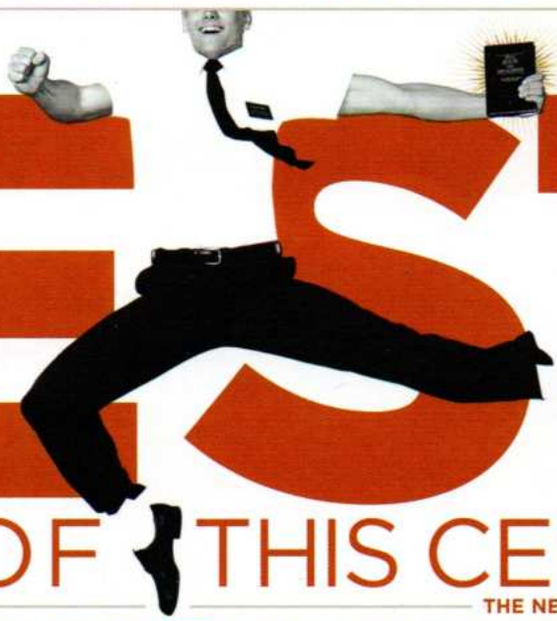

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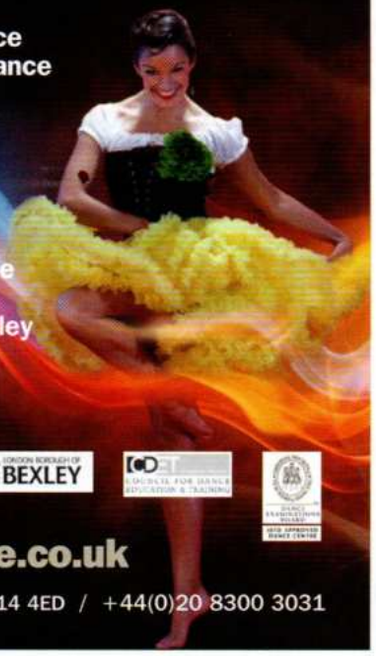

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THE ADELPHI THEATRE

Having celebrated its bicentenary in 2006 the current Adelphi Theatre is actually the fourth venue on this site in the Strand, and in the years since the first building opened on 27 November 1806 it has operated under no fewer than seven different names. The first theatre was called the The Sans Pareil, changing to the Adelphi in 1819 and the Theatre Royal, Adelphi, in 1829. A second theatre built in 1858 took the name Theatre Royal, New Adelphi, which in turn became The Royal Adelphi Theatre from 1867 onwards. In 1901 the third building, reconstructed to provide a new frontage on the Strand, opened as The Century Theatre but within a year it reverted to the Royal Adelphi. The current building is the fourth and opened in December 1930 with the same name. The Royal epithet was dropped in 1940 and the Theatre has just been The Adelphi ever since.

The Sans Pareil was built by John Scott, a local businessman who had amassed a personal fortune by inventing a laundry product he called 'True Blue'. The theatre opened with *Miss Scott's Entertainment* and the Miss Scott in question was John's daughter. He built the theatre purely for her, not only to display her many talents but also to allow her to act as Theatre Manager. Miss J Scott was later to find major fame by creating the role of Susan in the hugely successful melodrama *Black Eyed Susan* and in these early years she established The Sans Pereil as a home for such popular entertainments, usually with herself in the leading role.

John Inman In *Charley's Aunt*, William Terriss and Jessie Millward in *Harbour Lights*, Beatrice Lillie, Vivian Ellis and Jessie Matthews.

In 1819 Scott sold the theatre to Messrs Jones and Rodwell who reconstructed the whole building and re-opened it as The Adelphi. They programmed the theatre with *burlettas* in order to circumvent legal restrictions on the performance of legitimate drama. This involved the insertion songs and musical accompaniment into otherwise straight plays to make them acceptable as a different form of entertainment so theatre could be licensed by the Lord Chamberlain's office.

The building was further altered in 1821 and the following year theatrical history was made when the production of *Tom and Jerry* by William Moncrieff was the first play ever to run for 100 consecutive performances.

In 1825 Terry and Frederick Yates purchased the theatre for £25,000 (the same price Jones and Rodwell had paid six years earlier) and had a great success with one of their first productions, *The Pilot,* which broke Tom and Jerry's record by playing 200 performances.

Under various managements, including Madame Céleste, Benjamin Webster, F B Chatterton and the Gatti Brothers, the theatre found popular success throughout the

THE ADELPHI THEATRE

19th century and was completely re-built, with the second building opening in 1858. In the 1830s stage adaptations of Charles Dickens's novels proved very popular starting with *The Pickwick Papers,* and Dion Boucicault's *The Colleen Bawn* (1859) and *The Shaughraun* (1876) both had long runs, providing a good idea of the large-scale comic dramas that the theatre specialised in.

The Gatti brothers' major success was *The Harbour Lights* by George R Sims and Henry Pettitt which ran for 510 performances. They produced a whole string of big melodramas which became known universally as 'Adelphi Dramas'. With titles such as *In the Ranks* (1883), *The Union Jack* (1888) and *The English Rose* (1890) these dramatic set-pieces were the theatre's mainstay into the early 20th century.

A scene from *Aloma, One Man, Two Guvnors,* Tallulah Bankhead in *The Green Hat.*

The Gattis completely re-built the theatre again in 1901 and although they retained ownership it was leased to various different managements until they relinquished ownership to Woolworths in 1955. Fortunately the plan to redevelop it as a supermarket came to nothing.

The rich musical heritage of the Adelphi Theatre during the 20th century includes record-breaking runs of *Quaker Girl* (1908), *Bless the Bride* (1947), *Charlie Girl* (1965), *Me and My Girl* (1985), *Sunset Boulevard* (1993) and *Chicago* (1997). It is worth remembering that as a medium sized house with 1,500 seats it has continued to host drama and comedy with some success too, often with star names in leading roles. *The Way of an Eagle* (1922), Tallulah Bankhead in *The Green Hat* (1925), *Aloma (1926),* Vicki Baum's *Grand Hotel* (1931), *Magnolia Street* (1934), Dame Marie Tempest's last performance in *Dear Octopus* (1940), Beatrice Lillie in *Auntie Mame* (1958), John Inman in *Charley's Aunt* (1979) and, most recently, James Corden in the sell-out transfer of the National Theatre's enormous success *One Man, Two Guvnors* (2011).

The Adelphi was last reconstructed in 1930 when the art deco features we still see today were all introduced by the architect Ernest Schaufelberg. The last major refurbishment of the auditorium and front of house areas was in 1993 when the art deco features, many of which had been covered for many years, were restored to their original splendour. The stalls bars were decorated with tributes to Vivian Ellis (front stalls) and Jessie Matthews (rear stalls) both of whom had major career successes in the building. As a Grade II listed building the theatre requires constant maintenance and the owners are constantly striving to improve the facilities for visiting patrons. In 2012, during the six-week closure between *Sweeney Todd* and the opening of *The Bodyguard,* new lavatories and movement space were created in the basement (where programmes, merchandise and ice creams used to be stored) next to the Jessie Matthews Bar. After *Made in Dagenham* closed and before the opening of *Kinky Boots* in 2015, the Adelphi has undergone the latest in its very long line of major reconstruction projects with the creation of a completely new bar and sales area in the foyer.

Hopefully the work was not too disturbing for our resident ghost. In December 1897 the famous melodramatic actor William Terris was dramatically and fatally stabbed on his way into the theatre to prepare for a performance of *Secret Service.* The stage door was then in Bull Inn Court, but Terris used the Royal Entrance in Maiden Lane as a private access route. It proved his undoing for it allowed Richard Prince, a jealous (and mad) colleague, to attack him with a knife. He died from his wounds inside the theatre in the arms of his leading lady, and mistress, Jessie Milward. He was enormously popular and greatly mourned and since his last words were reportedly 'I'll be back' there may be some truth in reputed sightings of his ghost here in the theatre and at Covent Garden Tube Station.

MARK FOX

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Deputy Master Carpenter	PAUL HAYES
Stage Chargehands	DEC TOGHER, TONY WYATT
Chief Electrician	GREG EDRICH
Deputy Chief Electrician	GERMAINE WILLIAMS
Electrics Chargehand	MAC MACKENZIE
Electrics Daymen	MARK WATTS
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THE ADELPHI THEATRE

The management reserve the right to refuse admission, also to make any alterations in the cast which may be rendered necessary by illness or other unavoidable causes. In accordance with the requirements of Westminster City Council:
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2. The safety curtain must be lowered and raised in the presence of each audience.

We would welcome any comments or suggestions regarding the operation of this theatre. Please write to:
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arts preview

Autumn brings rich pickings to the art world: not-to-be missed exhibitions from two all-time greats, a rarely seen collection of émigré art and a retrospective of beautiful Liberty London designs

Goya: The Portraits

The first exhibition focusing solely on the celebrated Spanish artist's portraits, this collection reveals Goya's talent as a social commentator. Known as 'the last of the Old Masters and the first of the moderns', he took portraiture to new heights through his knack of revealing the psychology of his subjects. He defied convention with an astonishing lack of diplomacy and flattery to, as we'd say today, 'tell it like it is'. Bringing together his best works from all over the world, the exhibition traces Goya's career from his early beginnings at the court of Charles III in Madrid to his appointment as First Court Painter to Charles IV.

The Amazing World of M C Escher

One of the most famous artists of the 20th century, Dutch artist Escher has remained relatively undervalued in the UK. This could have something to do with his rejection of popularity and fame – he even purposefully increased his prices in an attempt to reduce sales and refused the Rolling Stones' request to design them an album cover. Yet his mathematically mind-bending plays on perspective remain utterly compelling. Discover the illusionary landscapes and impossible worlds created by this master draughtsman in this major show comprising almost 100 works, many of which you will recognise.

Liberty in Fashion

'Liberty is the chosen resort of the artistic shopper' noted Oscar Wilde of the London store. He shopped there himself, as did fellow 'artistic shoppers' Dante Gabriel Rossetti, James McNeill Whistler and Frederic Leighton. Such was the mystique surrounding Arthur Liberty's store, which sought to mimic an Eastern Bazaar, while creating a new form of distinctly British fashion with its Art Nouveau fabric designs. This retrospective celebrates the 140th anniversary of the store, which began its life as half a store on Regent Street, before moving into the iconic mock-Tudor building where it remains today. The exhibition looks at how Liberty has been on the cutting edge of design and the decorative arts from the beginning with its avant garde take on British traditionalism. Don't miss the stunning archive pieces alongside contemporary collaborations with the likes of Vivienne Westwood.

Out of Chaos: Ben Uri 100 Years in London

Founded in the East End in 1915 by Jewish émigrés to nurture art and creativity, Ben Uri is the oldest Jewish cultural organisation in the UK. Its story is one of art, identity and migration – and with it, 1,300 artworks. To celebrate its centenary, this exhibition explores one hundred years of émigré history via a selection of rarely-seen masterpieces from the Ben Uri collection. Make the most of this opportunity to see works such as *La Soubrette* – a rare portrait by Chaïm Soutine, a Chagall and Frank Auerbach's *Morning Crescent, Summer Morning II* to name but a few.

Goya: The Portraits is at the National Gallery until 10 Jan 2016 (020 7747 2885). _The Amazing World of M C Escher_ is at the Dulwich Picture Gallery until 17 January 2016 (020 8299 8750). _Liberty in Fashion_ is at the Fashion and Textile Museum until 28 February 2016 (020 7407 8664). _Out of Chaos: Ben Uri 100 Years in London_ is at the Inigo Rooms, Somerset House until 13 December (020 7845 4600).

Manuel Osorio Manrique de Zuñiga by Goya, 1788 © The Metropolitan Museum of Art, New York; *Night and Day* © 2015 The M C Escher Company, The Netherlands. All rights reserved; Art Nouveau fashion using *Constantia*, 1961 © Liberty London; *La Soubrette* by Chaim Soutine, © Ben Uri

TV or not TV

There may not be a regular spot for theatre on the small screen, but the BBC's 'On Stage' season is remedying that – if only temporarily, says Al Senter

Let's face it. It's probably fair to say that the relationship between the theatre and television hasn't always been a bed of roses, in spite of – or perhaps because of – their close ties. Television drama in its early days often resembled a screen version of local rep and it tended to borrow from the West End successes of the day. Those with long memories will recall regular transmissions of the various Whitehall farces which Brian Rix and his company made so popular and it's often asserted that *Look Back in Anger* would not have made the impact it did without the assistance of the screening of extracts from John Osborne's play. Nor was it accidental that one of the boldest strands of fledgling ITV Drama was entitled *Armchair Theatre* with the clear suggestion that one's hearthside had been temporarily transformed into a plush Shaftesbury Avenue playhouse.

If one acknowledges the parental bond between television drama and theatre, we can't be entirely surprised that there have been family tensions, most recently perhaps with the BBC's somewhat fitful interest in the coverage of the Olivier Awards. Television can often be seen as a well-funded, cherry-picking exploiter of talent which has first come to attention via the theatre, and there has been the occasional suggestion that television should pay the theatre a levy as admission of its light-fingered ways. And whenever British talent first nurtured by the theatre triumphs at the BAFTAs or the Academy Awards, there are murmurings at the continued absence of a regular TV magazine programme on the theatre.

'Part of the appeal of the theatre is believing that you're ahead of the curve'

However, any residual resentment on the part of the theatre should be swept away by the forthcoming BBC On Stage celebration. Auntie has decided to loosen her stays and devote considerable resources, creative as well as financial, to a showcasing of the many varieties of theatre-making available to us at the moment. The man putting together a succulent box of goodies for us is Jonty Claypole, the BBC's Head of Arts, who has cunningly assembled many of the BBC's outlets and platforms: television, radio and online, and matched them with both theatre companies and individual performers. It is, he says, 'A broadcast festival of the theatre'.

Photograph: Joss Barratt © Playground Entertainment

A keen theatregoer – Claypole mentions that he caught the Old Vic's recent production of *The Crucible* as well as the Young Vic's *Streetcar* and *A View from the Bridge* – he is fascinated by what he terms 'the ecology of the theatre'. He is presumably referring to the network of companies, large and small, intimate or grand, some determined by ethnicity, others by devotion to a particular playwright but all contributing to what Claypole views as a Golden Age of British Theatre. The BBC On Stage season is intended to reflect some of the current dynamism and self-confidence of the medium. What had inspired him?

'I'm always very interested in what happens when you get a whole range of BBC services merging in order to concentrate in a single project and you think seriously about what broadcasting and the theatre can do together,' he says.

The traditional in the theatre is represented by the centrepiece production of Ronald Harwood's *The Dresser* in which Anthony Hopkins as Sir and Ian McKellen as the eponymous Norman are united under Richard Eyre's direction.

'The play captures a moment during the last days of the great touring companies,' says Claypole. 'We have used the stage-play version rather than the film screenplay and we filmed it at the Hackney Empire in real time, so there were a lot more words for the actors to learn. It was incredible to have people such as Hopkins and McKellen on screen and it makes for a very powerful experience in the tradition of a classic BBC production.'

In striking contrast, however, is the bold experiment of *Live from Television Centre* in which five avant-garde companies and performers are let loose in the iconic building in Shepherd's Bush in a joint initiative with the Arts Council (England) and the Battersea Arts Centre.

'Live from Television Centre features five new one-act plays which we're staging, half live, half recorded as live,' explains Claypole. 'It's pretty terrifying actually and it could be extraordinarily risky.'

Claypole reels off some of the other forthcoming attractions which include actor Harriet Walter curating a series of Pinter plays on Radio 3, Lenny Henry presenting a Radio 4 history – 'A Hundred Years of Black Theatre' and a BBC4 documentary on the life of David Garrick with Derek Jacobi. Artistic Directors Vicky Featherstone (Royal Court) and Josie Rourke (Donmar Warehouse) are also due to pop up in the schedule.

'What has emerged is the everyday heroism involved in putting on stage productions. We are very, very lucky in this country with our ecology of small, independent theatres continuously forging new talent and there is a new generation of writers and directors pushing the boundaries every day.'

Whatever the reception given to this first BBC On Stage season, Claypole seems very gung-ho about the likelihood of a possible repeat of the experiment in the future, which may go some way towards satisfying the calls for a more regular theatre presence on our screens.

'I don't think that people should have the idea that there is official antipathy to the theatre, simply because it lacks a regular slot,' says Claypole reassuringly. 'I hope that the season will be received well enough to make it possible that we'll do it again. But given the multiplicity of choice facing people when they come home and want to watch something, we have to find other ways of engaging people's attention. And what is very important about the theatre is the element of discovery. I love seeing new plays which you sense aren't quite there yet feel will soon arrive. Part of the appeal of the theatre is believing that you're ahead of the curve.'

Claypole is optimistic the BBC On Stage season will lead to a greater appreciation of the theatre among a television audience and perhaps persuade more people to sample the live experience. He is an enthusiastic advocate for the theatre, which hasn't always been the case, one feels, among the Corporation's *grands fromages*. Let's hope that the theatre fully responds to the BBC's Director of Arts' initiative in the generous spirit in which it's been offered. We may not be given a second chance.

Tune in...

A selection of the BBC On Stage season highlights

Television production of ***The Dresser***, starring Anthony Hopkins and Ian McKellen directed by Richard Eyre

Live from Television Centre – five new one-act plays staged at the iconic Shepherd's Bush building

Harriet Walter curates a series of **Pinter plays on Radio 3**

Lenny Henry presenting a **history of black theatre on Radio 4**

A documentary on the life of **David Garrick with Derek Jacobi on BBC4**

And **11 BBC regions will have a special focus on their local theatres**, including the Liverpool Everyman and the Curve in Leicester

Above left: On the television, Ian McKellen and Anthony Hopkins star in a BBC TV drama production of *The Dresser*.

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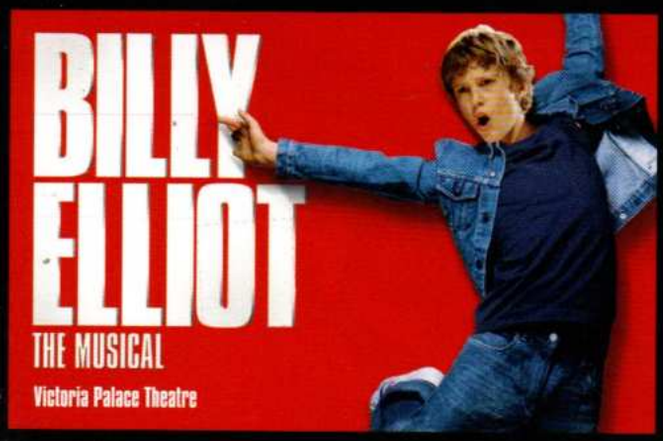

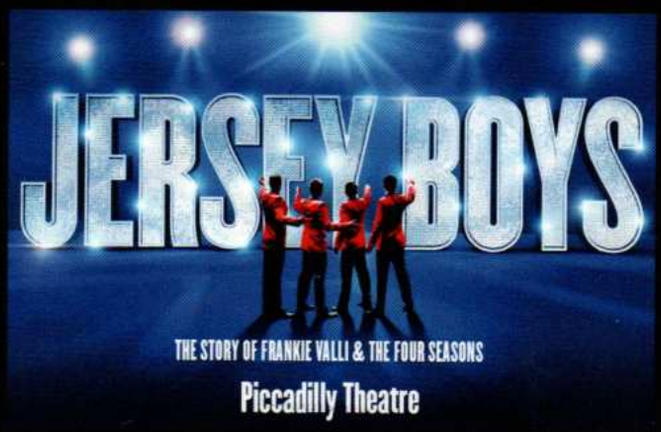

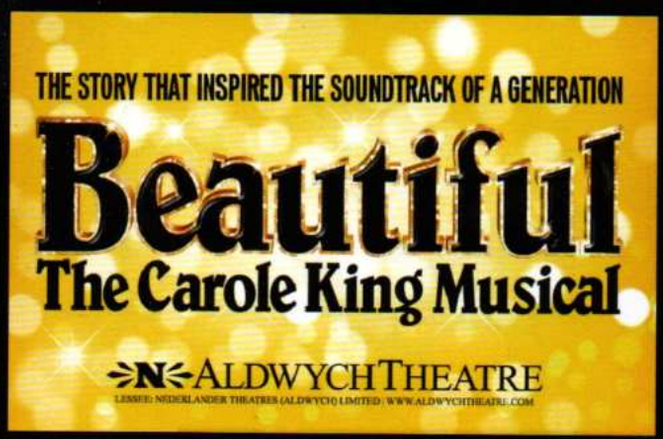

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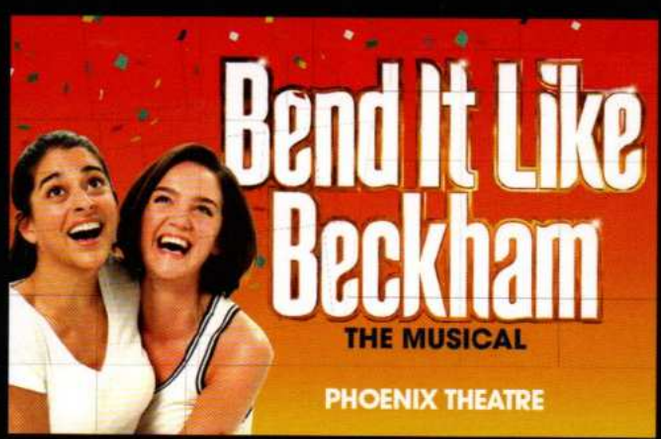

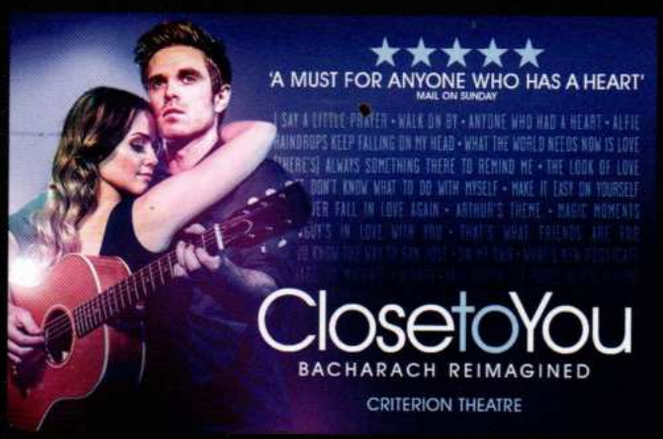

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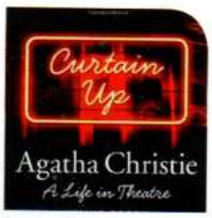
the shortlist

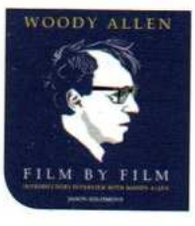
new releases to enjoy

book Curtain Up: Agatha Christie – A Life in Theatre by Julius Green



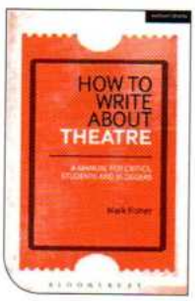
The Mousetrap is the longest (and still) running play in West End history, now in its 63rd year at the St Martin's Theatre, but it is just part of an extensive body of work that has made Agatha Christie the world's most successful female playwright of all time. In 1954, the celebrated actress Margaret Lockwood spoke of the time when she said, 'Agatha has the gift of doing what all women want to do, but only men have the chance… It's a man's world. The only consolation I get is that Agatha kills off a few of you.' The situation with women in all walks of life may have improved significantly in the years since, but Christie remains a theatrical trailblazer who once had three plays running simultaneously in the West End; and her plays remain in regular production, not least through the Agatha Christie Theatre Company that Julius Green, who authored this fascinating and detailed biography, co-founded a decade ago.

book Woody Allen: Film by Film by Jason Solomons



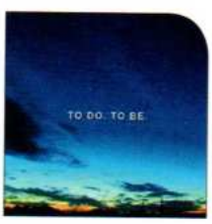
Across a career that has now spanned some 50 years, Woody Allen has had an astonishing output of films – many hits and a few misses – all of them chronicled with scrupulous thoroughness by film critic Jason Solomons in a handsome, lavishly illustrated coffee table book. 'He is as iconic and instantly recognisable a figure as any of his heroes, from Charlie Chaplin to Groucho Marx and even Louis Armstrong,' says Solomons in an introduction. The book doesn't touch on his theatrical pedigree, but as a guide to his films, it is indispensable.

book How to Write About Theatre by Mark Fisher



Everyone now, more than ever, is a critic – everyone has an opinion about what they see, and now, thanks to the internet, they have a means of distributing that opinion, whether in a simple tweet, a Facebook posting, or a blog or formal review. Mark Fisher, a respected critic based in Scotland, has now written an invaluable primer for anyone who wants to write about the theatre – whether professionally or as a hobby. It's a valuable guide to the sometimes maligned art and craft of writing thoughtfully about the theatre, but also a practical guide to help people to write better.

cd To Do. To Be. – The music of Tim Prottey-Jones



Tim Prottey-Jones is currently gracing the ensemble of the West End's newest hit show, *Kinky Boots*, and before that was a stand-out actor-musician in *Once*. He was also a contestant in the TV *Superstar* contest to find an actor to play the title role in *Jesus Christ Superstar*. But in addition, he is a thrillingly original songwriter. On this collection he assembles some of his *Once* co-stars – including Olivier winner Zrinka Cvitesic, Arthur Darvill and Declan Bennett – together with other superb West End voices like Amy Lennox, Tyrone Huntley, Laura Pitt-Pulford, Emma Hatton and Alistair Brammer to give superb expression to brand-new songs he's written for (as yet unproduced) musicals and films. But this album should encourage producers to start investing, as you should in listening to it.

cd Frances Ruffelle – I Say Yeh-Yeh

Les Misérables has just celebrated its 30th anniversary in the West End, and many of its original alumni are still going strong – Michael Ball, the original Marius, is now on tour in *Mack and Mabel*, while Frances Ruffelle, the original Eponine who won a Tony Award on Broadway for her performance when the show transferred there, has just released a brand-new solo CD. Produced by singer-songwriter Gwyneth Herbert, it celebrates all things French, but with an Anglo tilt – sometimes there are new English lyrics by Ruffelle herself, or she pairs Georgie Fame's hit 'Yeh Yeh' with Brigitte Bardot's hit 'Ça Pourrait Changer'. There's also one of Eponine's cut songs from *Les Mis*, and a brilliant revisiting of the song she introduced in that show, 'On My Own' that remakes the song for the woman Ruffelle is today, rather than the girl she was then.

cd Bend it Like Beckham – Original London Cast

No one bends a football quite like David Beckham, and no British-originated musical blends different musical styles from East and West into such a fresh and original new style as *Bend it Like Beckham* does. Howard Goodall – best known for his TV themes to shows like *The Vicar of Dibley* and *Mr Bean*, and for his beautiful classical work – is a theatre composer of the front rank, and here pulls out all the musical stops for a show that combines utterly gorgeous melodies like 'Glorious' and 'People like Us' with pulsating Asian influenced tracks. Like Beckham himself, this show is a high scorer.

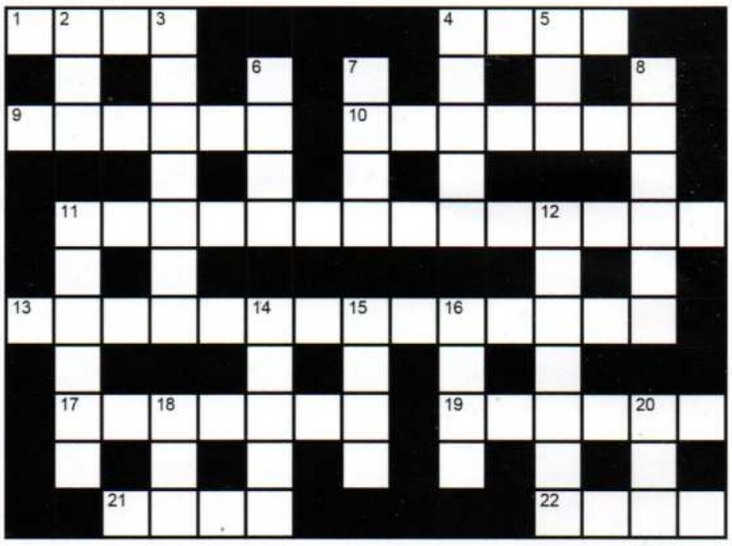
backstage with...

Jack Rothery, Ticketing Systems Manager, and Nicholas Robinson, Head of Box Office, at Nimax Theatres

Jack and Nicholas have come a long way in the past decade. Ten years ago Nick (pictured left) was an actor and Jack (right) was learning to fly (he studied aviation). Now they oversee Nimax's ticket operation, with Jack looking after the systems side and Nick in charge of box office. 'Online booking has revolutionised the industry,' says Jack, 'but one thing I'm very proud of is our innovative system that enables us to talk directly to agents' ticketing systems.' He's put no fewer than 270 productions on sale but cites the migrating of data when Nimax bought the Palace Theatre in 2012 as his greatest achievement. 'It was a massive technical challenge and I was in the office until 4am, but it all went really smoothly. Plenty of celebratory champagne was consumed the following day…'

Nick's team of 35 full-time box office staff have to deal with their fair share of unusual requests. 'When *Master Class* was at the Vaudeville, someone in China emailed to say they really wanted to see the show and asked how to get a visa,' he recalls with a wry smile. 'People tend to get in touch when they take issue with something, but a few weeks back a letter appeared in *The Stage* that gave a glowing review of two Apollo box office staff, so that was lovely. They actually welled up a bit when they read it!'

With the level of responsibility that comes with their roles, can they ever completely relax? 'Maybe once the curtain goes up,' says Jack. 'Make that when the curtain comes *down,'* corrects Nick.



theatre crossword

across

1 Shakespeare is The ____ (4)
4 Satirical sketch (4)
9 'Never work with ____s or children' (WC Fields) (6)
10 Ham (7)
11 Musical based on The Kinks (5,9)
13 Musical written by Roddy Doyle (3,11)
17 Playwright John or Chancellor George? (7)
19 *The _____ of a Simple Man* (play) (6)
21 Like Cinderella's sisters (4)
22 *Betty Blue* ___, a 2011 musical comedy (4)

down

2 *Pam___: Queen of the Sky* – back in Leicester Square (3)
3 _____ Cooper, actor (7)
4 Part of the act, maybe (5)
5 G & S princess (3)
6 'The ____'s the thing' *(Hamlet)* (4)
7 Fiddler's location? (4)
8 *She ___ to Conquer* (play) (6)
11 *The _____ for Scandal* (play) (6)
12 *No, No,* ____ (an old musical) (7)
14 Portia spoke of its quality (5)
15 A day in March for Caesar to beware (4)
16 Miss Poppins? (4)
18 ____ *Bad Mouse* featured Jimmy Edwards in the 1960s (3)
20 Judy ___, once in *Hair* (3)

Solution below

Publishing manager: Rosie Jenkins | **Editor:** Bev Hislop | **Design and layout:** Max Wolf, Geneviève Krieff, Roshan Kumar
Contributors: Dominic Cavendish, Don Manley, Mark Shenton, Sasha Turnbull and Mary Williams | Programme published by Dewynters
© Wellington House, 125 Strand, London WC2R 0AP | **Tel:** 020 7321 0488 | **Fax:** 020 7321 0104 | **e-mail:** info@dewynters.com | www.dewynters.com
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November 2015 [3]

Crossword solution | Across | **1** Bard | **4** Skit | **9** Animal | **10** Overact | **11** *Sunny Afternoon* | **13** *The Commitments* | **17** Osborne | **19** *Rattle* | **21** Ugly | **22** *Eyes*
Down | **12** *Ann* | **3** Dominic | **4** Scene | **5** Ida | **6** Play | **7** Roof | **8** *Stoops* | **11** *School* | **12** *Nanette* | **14** Mercy | **15** Ides | **16** Mary | **18** *Big* | **20** Loe

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